

MUSICAL GEMS FOR SCHOOL AND HOME:

A RICH AND FULL
COLLECTION OF MUSIC FOR THE YOUNG,
ORIGINAL AND ARRANGED;

With choice Selections from the Schools of Germany and Switzerland, together
with a New, Easy, and Progressive Course of Elementary
Instructions and Exercises, constituting

A COMPLETE MUSICAL MANUAL FOR TEACHERS AND STUDENTS.

BY WM. B. BRADBURY,

"SCHOOL SINGER," "YOUNG MELODIST," "FLORA'S FESTIVAL," ONE OF THE EDITORS OF THE
"PSALMODIST," "NEW YORK CHORALIST," "MENDELSSOHN COLLECTION," &c.

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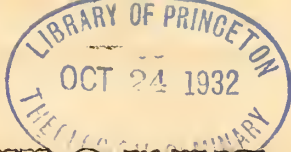
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A CARD.

The undersigned would respectfully announce to the Leaders of Choirs, to singers, and to the lovers of good music generally, that in order more fully to carry out his wishes for the extensive diffusion of musical knowledge, and the general cultivation of the art throughout this country, he has recently spent some two years in those parts of Europe where Music receives the greatest attention, and constitutes a part of the national system of education. During this period, he has devoted himself assiduously to study, to the examination of the practical working of systems of instruction in the schools, to composition, and the selection of materials for future use. His library is extensive, embracing the principal works of ancient and modern composers, both sacred and secular, and has been selected with particular reference to the growing wants and the true and highest musical interests of our country.

The mission of Music in this land ought to be that of the highest style of philanthropy. First of all, she should be the handmaid of Religion, the teacher of truth, and the inspirer of devotion. Then, in the walks of domestic and social life, she should be the nurse of all gentle and pacific, as well as of all *patriotic* sentiments. And it is with a strong faith that the power of music may thus become an *actual source of NATIONAL ELEVATION*, that the undersigned devotes himself and the ample means at his command, to promote these *higher* ends of the art, to realize, if possible, so desirable an object.

In the announcement of forthcoming new publications such as it is his intention to issue, as also in his future Lectures or Instructions to Teachers the undersigned is conscious of aiming at these elevated ends of music, and therefore counts on the approbation of all who desire to see our schools of learning, our social circles, our churches, and our hearts, pervaded by her benign influence. Next to religion, he believes, nothing can more contribute to the happiness, unity, and general well-being of our nation, than a practical knowledge and genuine love of Music. And how can this knowledge be disseminated, or taste cultivated, except by oral instruction, and the frequent publication of new and interesting musical matter of an elevated character, such as, while it attracts the attention and gratifies the musical sensibilities, at the same time improves the understanding, and makes the heart better.

WILLIAM B. BRADBURY.

P. S.—In answer to inquiries from abroad, Mr. BRADBURY would state that he will lecture upon Music, give instruction to large classes, Teachers' Institutes, or Musical Conventions and attend Concerts in towns or cities not too remote from New York, upon receiving timely notice from authorized persons.

Will shortly be published:

BRADBURY'S SABBATH SCHOOL MELODIES: A complete singing-book for all Sabbath School occasions. By WILLIAM B. BRADBURY.
THE ALPINE GLEE SINGER: See cover.

PREFACE

THE present work is but the response to a call for more new music for the young. It is, however, no hasty production, but was commenced and continued up to a considerable point of progress during the Author's late residence in Germany.

The musical art has during late years made in this country considerable progress, and hence has arisen the necessity of frequent publication of new and interesting musical matter. The position which music, as one of the liberal arts, was certainly destined here ultimately to assume—its availability as a source of refined entertainment, and its power as a medium of sacred sentiment and reverential praise—formed the motive which in 1847 led the author of the "MUSICAL GEMS" away from his native land, directed his steps toward the great musical institutions of Europe, and made him take up a residence for about two years in Germany, there more thoroughly to qualify himself for usefulness as an American Teacher, Author, and Compiler.

The time spent abroad was assiduously occupied in observing and examining the results of popular methods of teaching and receiving daily instructions and suggestions from the most eminent living teachers of the Continent. He now returns to his country with a well-grounded confidence, he believes, in his ability to instruct others and to prepare suitable text-books for the use of those engaged either in teaching or in studying music.

In regard to the present work, "MUSICAL GEMS," several leading features may here be noted.

1st. It contains a most thorough, and yet a most clear, simple, and naturally progressive mode of teaching the elements of music reading—a mode by the adoption of which, we may confidently affirm that no teacher possessing an ordinary amount of tact and ability, can possibly fail of success.

2d. It embraces a great variety of styles, and a large number of most pleasing melodies, such as have long been and still are exceedingly popular in Germany and Switzerland as "People's" or "Student's

Songs," Alpine "RANZ DES VACHES," &c., &c. These selections have been made from a musical mine almost exhaustless. They have been made, however, with the utmost care and discrimination; and while they are by their native simplicity and attractiveness well calculated to become favorites with the people, they are, at the same time, admirably fitted by their peculiar style to refine and elevate the popular taste.

This we deem a point of the greatest moment. Music is an agent confessedly potent either for good or evil; and he, therefore, who makes music-books for the masses, assumes a position of responsibility not a little important. He is answerable to a tribunal where there can be neither concealment nor mistake, and where whatever he puts forth will be estimated according to a standard that marks with unerring accuracy the difference between what refines and chastens, and what makes coarse and vulgar. The author certainly indulges the hope derived from long experience both in teaching and publishing music, that this work will not be found deficient in this important regard.

3d. In the poetry associated with these "MUSICAL GEMS," will be found a richness of sentiment and a high moral bearing which cannot fail to secure the approbation of all right-thinking minds. For the happy execution of much of this part of the work we are indebted to the ladies; the greater part of the original pieces being emanations from the clear heads and pure hearts of American female poets.

4th. The work also contains a choice collection of metrical tunes and other sacred pieces, chiefly taken from the "Mendelssohn Collection of Church Music," recently published.

We add but a single remark; and that is if the success of the book prove at all commensurate with the care and labor that have been expended upon it, it must have a popularity altogether beyond the ordinary lot of musical publications.

NEW YORK, Dec., 1849.

ELEMENTS OF VOCAL MUSIC.

SINGING SIMPLIFIED.

REMARK.—A child first learns to talk by hearing others talk; after this it commences learning to read.

The "learning to talk by hearing others talk" is called learning by imitation, or by rote. This is the first step in the child's education. When the child can talk by imitation, or, in other words when the ear and the organs of speech are sufficiently trained and cultivated, then it is time for the little student to commence the study of written language.

Precisely so is it in the language of Music. First the ear is cultivated by hearing others sing, and the desire and attempt to imitate the melody is the first step towards learning to sing.* When the child can sing melodies or tunes correctly by imitation, then it is important to commence the study of written characters.

Presupposing that all my young readers have enjoyed the advantages of hearing music, and have, to a greater or less extent, put in practice their powers of imitation, I shall endeavor to make the written language or "Elements" of Music so plain that with a moderate degree of application, spiced with a little patience and perseverance, they may soon be able to commence singing by note, that is, READING MUSIC.

* Parents, friends, and older brothers and sisters should beware how they trifle with or ridicule the little one in its first rude attempts to imitate.

CHAPTER I.

§ 1. There are **THREE** principal differences or distinctions in musical sounds.

The pupils will readily be convinced of this by the teacher singing (or allowing the class to sing) any song they may have learned, and questioning them upon the differences of Length, Pitch, and Power observable in that song.







1. Musical sounds differ in **LENGTH**, they may be *Long* or *Short*.
2. Musical sounds differ in **PITCH**, they may be *High* or *Low*.
3. Musical sounds differ in **POWER**, they may be *Loud* or *Soft*.

LENGTH OF SOUNDS—called RHYTHM or RHYTHMICS.

§ 2. The signs used to indicate the different **LENGTHS** of sounds are called

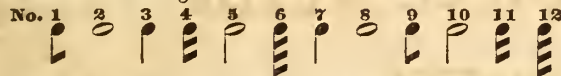
NOTES.

§ 3. Six different kinds of notes are in general use, viz.,

The Whole note.	Half note.	Quarter note.	Eighth note.	Sixteenth note.	Thirty-second note.
					
Open head.	Open head and stem.	Closed head and stem.	One hook.	Two hooks.	Three hooks.

Pupils should examine the above until they are quite familiar with their form and shape.

Name the following notes :



The **WHOLE NOTE** represents a *long* sound.

The **HALF NOTE** represents a sound *half* as long as a Whole note.

The **QUARTER NOTE** represents a sound a *quarter* as long as a Whole Note.

The **EIGHTH NOTE** represents a sound one *eighth* as long as a Whole Note, &c., &c.,

Name the notes in any of the tunes in the body of this work.

TO THE TEACHER.—Question on the proportionate duration of sounds as represented by the notes ; as, for example : How many halves are equal to a whole ? How many half notes think you should be performed in the time of one whole note ? How many quarters ? Eighths ? &c. If one whole note is sung, how many sounds are made ? *Ans.* ONE. If two half notes are sung, how many sounds are made ? *Ans.* TWO. What, then, is the difference between two half notes and one whole note ? Most pupils will understand the relative proportions of the notes as soon as they are able to distinguish one from another.

§ 4. Signs indicating silence are used in Music. They are called

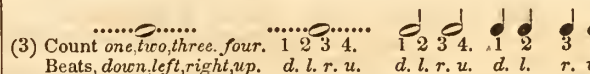
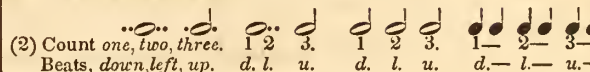
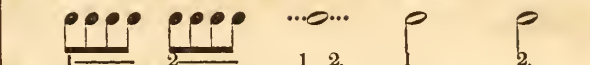
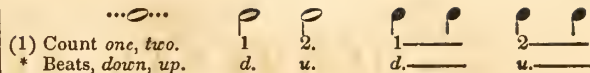
RESTS.

Their names and proportions are the same as the NOTES.

Whole rest.	Half rest.	Quarter rest.	Eighth rest.	Sixteenth rest.	Thirty-second rest.
Under the line.	Over the line.	Turned to the right.	Turned to the left.	Two hooks	Three hooks.

QUESTIONS.—Upon the Rests. Name them in the different tunes.

§ 5. The time of notes and rests is measured by equal motions of the hand in **BEATING**, or by counting *one, two, &c.*, as in the following examples :



§ 8. A *dot* affixed to a note adds one half to its nominal value ; thus, a dotted whole note equals three half notes, a dotted half note equals three quarter notes. The rule, also, is extended to rests.

A dotted equals or &c.
Counts 1 2 3. 1 2 3. 1— 2— 3—
Beats d. l. u. d. l. u. d.— l.— u.—

A dotted equals or *Dotted rest.*
Counts 1 2 3. 1 2 3. 1— 1— 3—
Beats d. l. u. d. l. u. d.— l.— u.—

§ 7. The figure 3 is employed to shorten notes, so that any three notes are reduced to the value of two of the same denomination. Notes thus abbreviated are called **TRIPLETS**.

* The Teacher may introduce the exercise of Beating here, or, if he think it preferable, let the pupils simply *count* the time until they are somewhat advanced in MELODY. Pupils will obtain as correct an idea of the proportionate length of sounds by counting as by beating. Each is good in its place, and changing from one to the other affords a variety.



QUESTIONS.—On beating and counting; and on the influence of the dot, and of the figure 3.

CHAPTER II.

PITCH OF SOUNDS—called MELODY or MELODICS.

THE SCALE.

§ 8. The most obvious division of sounds with respect to pitch, is that which is found in the Scale or Octave, numbered

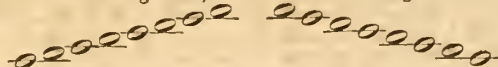
1 2 3 4 5 6 7 8.

§ 9. To the different sounds of the Scale are often applied, for the convenience of practice, the following syllables:

Do, Re, Mi, Fa, Sol, La, Si, Do.

Pronounced *Do, Ray, Mee, Fah, Sol, Lah, See, Do.**

1. Ascending Scale, Descending Scale.



Sing 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

" *Do, re, mi, fa, sol, la, si, do. Do, si, la, sol, fa, mi, re, do.*

" *La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la.*

That peace on earth and joy may reign To heaven we pray, Amen. Amen

* We would always sing the scale and subsequent exercises first with the numerals. The most correct impression of the succession of sounds is thus obtained.

Sing the following exercises with syllables, numerals, and La.

PRACTICAL EXERCISES.*

2.
 Do re, do re, re do, re do, do do, re re, re re, do do.

3.
 Do re mi, mi re do, do re, do re, mi re, mi re do.

4.
 La,

5.
 La,

6.
 La,

7.
 Do, re, &c.
 La,

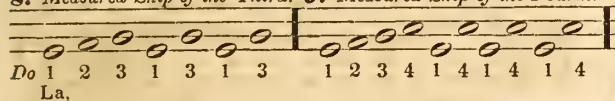
* We believe this simple and natural method of introducing Melodic exercises must commend itself to every teacher. All technicalities and "rules" (the stumbling-blocks of almost every beginner) being removed, he has nothing now to do but to sing, his eye guiding his voice, and that, too, as strictly *by note* as if he had committed to memory all the rules in Christendom. This method is no untried experiment. It has been fairly tested and proved. In a lesson of one hour the beginner is astonished and delighted to find how *easy* it is to sing by note, and is now willing and ready to study.

In introducing these exercises no other explanation is necessary than to say "On e" (or "Do") "is on the line"—"is below the line"—"is between the lines," &c.

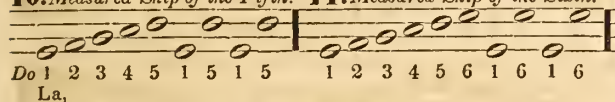
§ 10. Sounds proceed by skips as well as by degrees. The skips may be readily measured by the eye.

EXAMPLES.

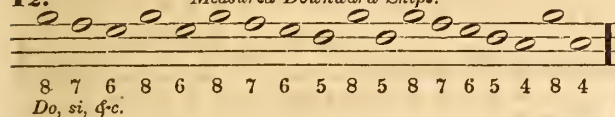
8. *Measured Skip of the Third.* **9.** *Measured Skip of the Fourth.*



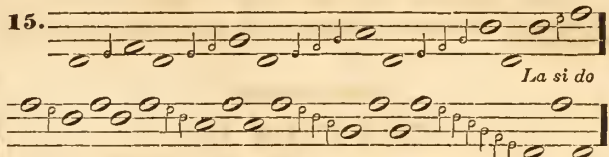
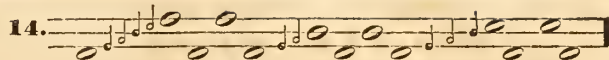
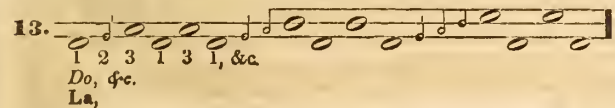
10. *Measured Skip of the Fifth.* **11.** *Measured Skip of the Sixth.*



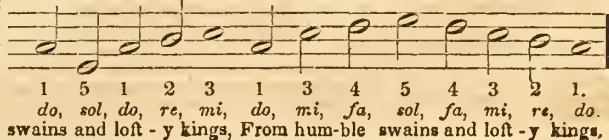
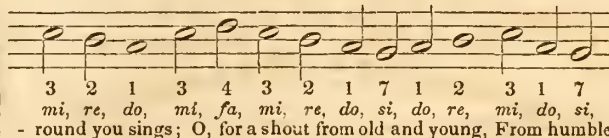
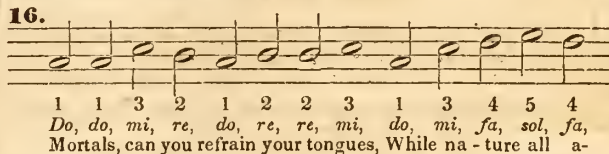
12. *Measured Downward Skips.*



§ 11. The skips, after a little experience, may be measured mentally, without sounding the intermediate degrees. In the following exercises, the smaller notes may be sung for a while, and afterwards passed over as if they were obliterated.



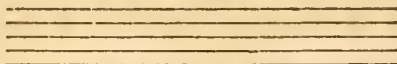
§ 12. When degrees and skips are more musically employed, they form tunes or strains of melody; thus;



QUESTIONS.—On the scale, with its numbers and syllables, the measuring of skips, &c.

§ 13. From the preceding exercises it has been seen that a number of horizontal lines with intermediate spaces are employed to designate the rising and falling of the voice, the PITCH of Sounds. The most convenient number of lines is FIVE, leaving *four* spaces between them. This musical character is called

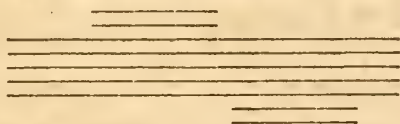
THE STAFF.



§ 14. Each line and space of the staff is called a degree. How many degrees are there in the Staff?

§ 15. "The Staff" consists of five lines and four spaces, but this number is not always sufficient. When more are needed they are added above or below, as may be required (in order to sing higher or lower), and are called ADDED LINES. The extra spaces also, thus formed, are reckoned and employed as in the Staff.

STAFF WITH ADDED LINES AND SPACES.



How many degrees are given with the added lines and spaces as above?

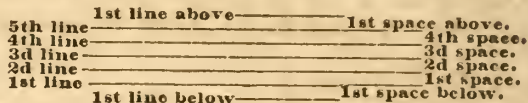
§ 16. All music is written upon the Staff.

§ 17. The degrees (lines and spaces) of the Staff are numbered from the lowest *upward*, viz.: the lowest line is reckoned as the *first* line, &c.

Exercise on the lines and spaces, teacher pointing.

§ 18. The *added lines* and spaces are reckoned *from* the Staff; the one nearest the Staff being always called the *first*.

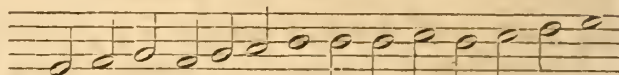
STAFF WITH THE LINES AND SPACES NUMBERED.



EXERCISES.*

17. Tune proceeding by degrees, or without skips.

ONE on the first line.

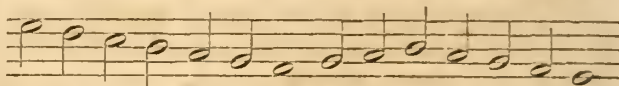


Sing 1 2 3 2 3 4 5 5 5 6 5 6 7, &c.

" Do, re, mi, re, mi, fa, sol, sol, sol, la, sol, la, si, &c.

" La, la, la, la, la, la, la, &c.

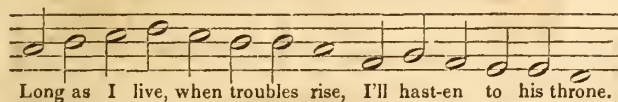
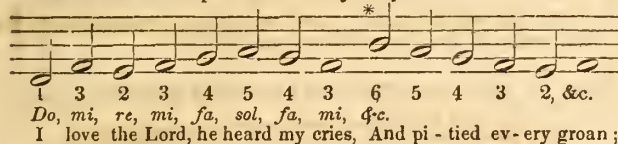
" Let us with a joy-ful mind Praise the Lord, for he is kind,



For his mer-cies shall en-dure, Ev - er faith-ful, ev - er sure.

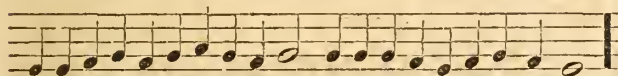
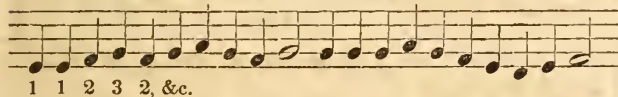
* TO THE TEACHER.—Sing these Exercises precisely as if the different signatures were here printed.

18. Tune with skips. ONE on the first space below.

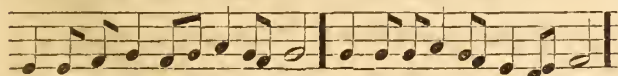


19. A plain Melody or Tune.

ONE on the first line. Sing with numerals, syllables, and La.



20. The same Melody—Rhythm altered by substituting eighth notes for quarters in several places. QUESTION.—How many eighths to one quarter. *Sing with numerals, syllables, La. and words.*



Kingdoms and thrones to God belong, Crown him, ye nations, in your song ;

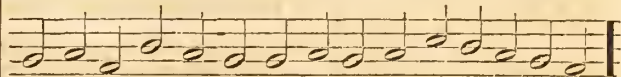
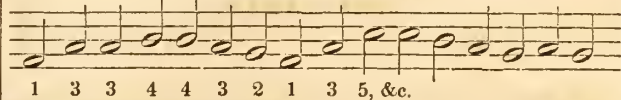
* Pupils may need a helping hand on this skip—all the rest of this beautiful choral is within their ability to sing by note.



His wondrous name and power rehearse, His honors shall ex - alt your verse.

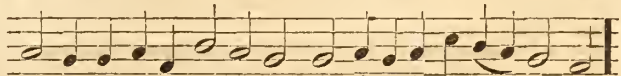
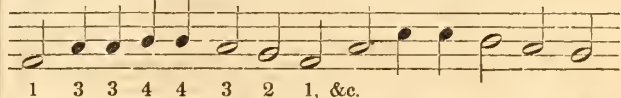
21. A plain melody or Tune.

ONE on the first space. Sing with numerals, syllables, and La.



22. The same Melody—Rhythm altered by substituting quarter for half notes in several places.

ONE on the first space—Sing with numerals, syllables, and words.

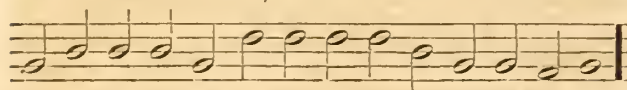
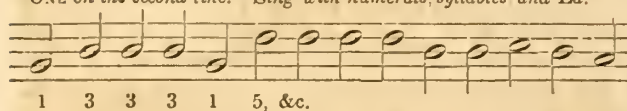


To thee will I di-rect my prayer, To thee lift up mine eye.

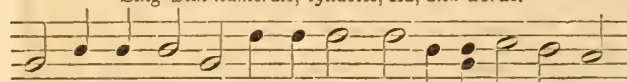
* When two or more eighth or sixteenth notes are to be sung to one syllable in poetry, the hook or hooks pass from one stem to the other, thus joining or tying the notes together, as in the above example.

23. A plain Melody or Tune.

ONE on the second line. Sing with numerals, syllables and La.

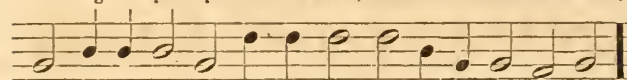
**24.** The same Melody—Rhythm altered by substituting quarter notes for half notes in several places.

Sing with numerals, syllables, La, and words.



1. Awake, my soul, to sound his praise! Awake, my harp, to sing!

2. A-mong the peo - ple of his care, And thro' the nations round,

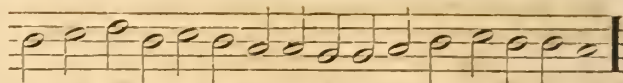
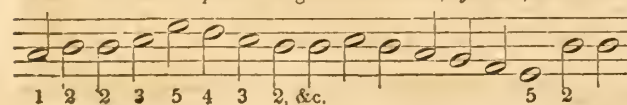


1. Join all my powers the song to raise, And morning incense bring.

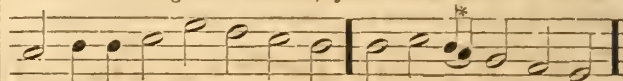
2. Glad songs of praise will I pre-pare, And there his name resound.

25. A plain Melody or Tune.

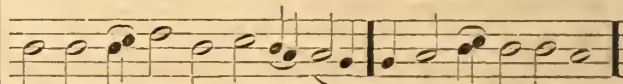
ONE on the second space. Sing with numerals, syllables, and La.

**36.** The same Melody—Rhythm altered by substituting quarter for half notes in several places.

Sing with numerals, syllables and words.



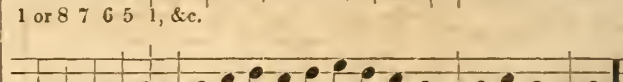
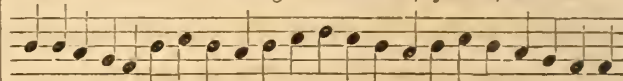
Come, let us join our cheerful songs, With angels round the throne,



Ten thousand thousand are their tongues, But all their joys are one.

27. A plain Melody or Tune.

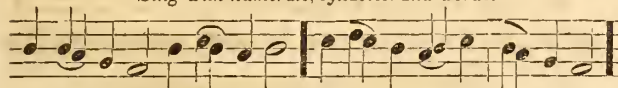
ONE on the third line. Sing with numerals, syllables, and La.



* The Tie is a curved line placed over or under the notes that are to be sung to one syllable.

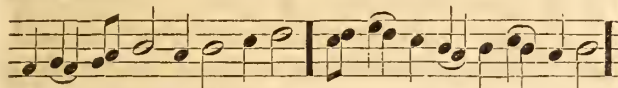
28. The same Melody—Rhythm altered by substituting half notes for quarters in some places, and eighths for quarters in other places.

Sing with numerals, syllables, and words.



1 or 8 7 6 5 1

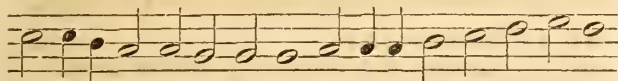
Come, O my soul, in sa-cred lays At-tempt thy great Cre-a-tor's praise;



But O, what tongue can speak his fame, What mortal voice can reach the theme!

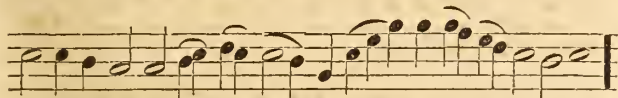
29. Tune.

ONE on the third space or first line below. Sing with numerals, syllables and words.



1 or 8 7 6 6 5, &c.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing,



To show thy love by morning light, And talk of all thy truth at night.

CHAPTER III.

RHYTHMICS RESUMED.

REMARK.—Those who have proceeded thus far are doubtless convinced that it is not such a very difficult thing to learn to sing by note.

The preceding tunes have been sung, however, with comparatively little regard to the Rhythm. We must now pay more attention to this department.

§ 19. It is necessary that the notes in a piece of music should all receive their exact proportion of time, that is, the whole note should be sung just twice as long as the half, four times as long as the quarter, &c.

§ 20. For greater convenience in reckoning the proportionate duration of the notes—or length of sounds—music is divided off into small equal portions. These portions are called MEASURES, and the perpendicular lines dividing them are called BARS.

Bar. Measure. Bar. Measure. Bar. Measure. Bar.



§ 21. There may be various kinds of notes in the measures, but must be an equal *amount* in every measure; that is, one measure must contain as much in the aggregate as another.*

QUESTIONS.—How many measures in the above? How many bars? Examine, also, tunes in the body of the work. Question on the relative proportion of notes, as: How many quarters are equal to a whole? How many halves? How many eighths to a quarter? to a half, to a whole? &c., &c.

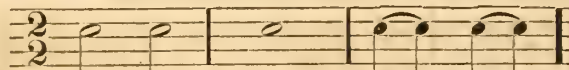
* The first and last measures of a piece of music are sometimes exceptions to this rule.

§ 22. Large figures placed at the beginning of a piece of music denote the fractional proportions of the whole note, thus showing how much is contained in each measure. As, for example, $\frac{4}{4}$ shows that four quarter notes, or an amount equivalent to them, fill a measure; $\frac{3}{4}$ shows that three quarters, or their equivalent, fill the measure; $\frac{2}{2}$ that TWO HALF notes fill the measure, &c., &c.

Examine different pieces of music in the body of this work, and describe the number and kind of notes that fill the measure.

§ 23. For still greater precision in Rhythm, it is necessary for the beginner to have some guide or rule by which he may be enabled to give the exact proportion of time to the different notes in the same measure. This is done either by a motion of the hand called BEATING or by Counting. The figures at the beginning described above, assist in this also; the upper figure showing *how many motions or counts* in the measure (thus dividing the measure into a certain number of parts), and the lower figure showing the kind of note.

EXAMPLE.



The upper figure being 2 shows that there are two beats or counts in the measure. The lower figure being 2 shows that HALF notes fill the measure, hence one beat or count to each HALF NOTE.

QUESTIONS.—In the above piece the first measure contains what? There must then be given one beat or count to each what? The second measure contains what? If you give one beat or count to one half note, how many must you give to the whole? The third measure contains what? How many quarters are equivalent to one half? Then how many quarters must here be sung to each beat?

Examine plain pieces of music in the body of this work, and compute the parts in the measure.

EXERCISES.

Count several times and *steadily*:

30. One, Two, One, Two, &c.

This is called DOUBLE MEASURE. It has TWO counts or beats. The upper figure is 2.

31. One, Two, Three, One, Two, Three, &c.

This is called TRIPLE MEASURE. It has THREE counts or beats. The upper figure is 3.

32. One, Two, Three, Four, One, Two, Three, Four, &c.

This is called QUADRUPLE MEASURE. It has FOUR counts or beats. The upper figure is 4.

33. Count One, Two, Three, Four, Five, Six, &c.

This is called SEXTUPLE MEASURE. It has SIX counts or beats. The upper figure is 6.

BEATING TIME.

§ 24. (1) Double Measure has how many parts (counts or beats)?
Make two motions of the hand—*Down, up, down, up, &c.*

(2) Triple Measure has how many parts?
Make THREE motions of the hand—*Down left, up.*

(3) Quadruple Measure has how many parts?
Make FOUR motions of the hand—*Down, left, right, up.*

(4) Sextuple Measure has how many parts?
Make six motions—*Down, down, left, right, up, up.*

At the first "down" beat the hand falls half-way, at the second, quite down—the same with the two upward motions; or, if preferred, three motions, as in triple measure, *repeated*.*

* In all the rapid movements of Sextuple measure, it is better to beat as in double measure, letting the hand fall on the first part and rise on the fourth. We usually teach our pupils that Sextuple Measure has *six* or *two* beats.

§ 25. Certain parts of a measure generally receive more emphasis or stress of voice than the other parts. This is called

ACCENT.

DOUBLE MEASURE is accented on the first part.

TRIPLE MEASURE is accented on the first part.

QUADRUPLE MEASURE is accented on the first and third parts.

SEXTUPLE MEASURE is accented on the first and fourth parts.

PRACTICAL EXERCISES.

Tunes divided into Measures.

34. ONE on the second line. What kind of measure? Beat or count how many in the measure?

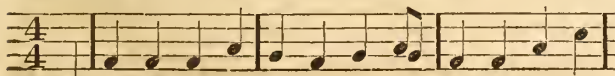


1 1 2 3 1 3 2, &c.
Do, do, re, mi, do, mi, re, &c.
La, la, la, la, la, la, la, &c.



35. Tunes may BEGIN or END on the numerals ONE, THREE, FIVE, or EIGHT.

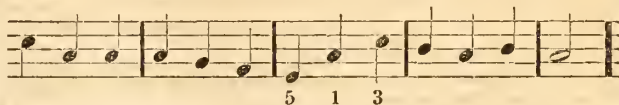
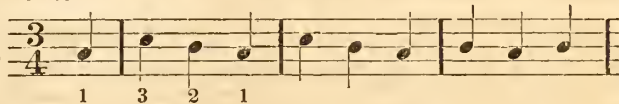
ONE on the first space. On what numeral does this tune begin? Beat or count how many in the measure?



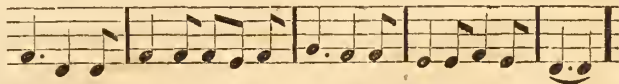
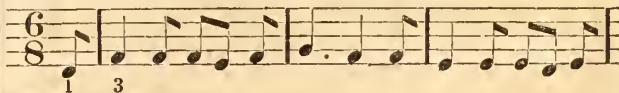
5 1 1 1 3 2 1 8 3 2 1 1 3 5



36. ONE on the second space. Beat or count how many in the measure?



37. ONE on the first space below. Beat or count how many in the measure?



CHAPTER IV.

MELODICS RESUMED.

§ 26. The different sounds of the scale are named after the first seven letters of the alphabet; viz.

A B C D E F G

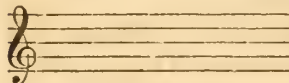
The teacher will explain, and sing or play the sounds of the above letters, naming them, and especially drawing the attention of the pupils to the fact that musical sounds are distinguished from each other as to given pitch, or difference of pitch, *by the letters*, not by syllables or numerals.

§ 27. The scale may begin on either of the above letters.

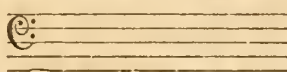
§ 28. There are two kinds of staves in general use: one called the **TREBLE STAFF**, the other the **BASE STAFF**.

§ 29. The different staves are distinguished by characters placed at their beginning, called **CLEFS**.

STAFF WITH THE TREBLE CLEF,
called the *Treble Staff*.



STAFF WITH THE BASE CLEF,
called the *Base Staff*.



§ 29. Each clef is intended to designate a certain letter of the above series.

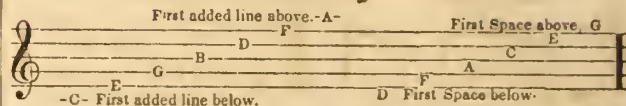
§ 30. The Treble Clef represents the letter G on the *second* line of the staff, counting from the lowest upward.

§ 31. The Base Clef represents the letter F on the *fourth* line of the staff, counting from the lowest upward.

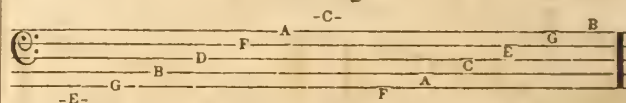
§ 32. Every degree (line and space) of the staff is named after one of the seven letters.

THE STAFF, WITH ITS LETTERS.

Treble Staff.



Base Staff.



§ 33. Notes placed upon either degree of the staff receive their melodic name from the letter of the line or space on which they are placed. Thus, a note on the first line of the treble staff is called E, on the first space F, &c.

Practise reading tunes and exercises by the letters.

NOTE.—The teacher will adopt any method he thinks proper to aid the memory of his pupils in the position of the letters upon the staves. We sometimes adopt the HANX method—allowing the two hands to represent the two staves, the right hand the treble staff and the left hand the base, the fingers the lines, and the distances between the fingers the spaces. Beginning with the little finger of the right hand, we name that E, the next G, the next B, &c. This method amuses children, and they never learn so fast as when they are interested, or, if you please, *amused*, providing always that the subject of the amusement is drawn from the *lesson in hand*.

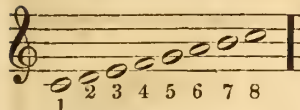
At best, it will be some time before ALL in a promiscuous class or school will learn the position of the letters so thoroughly as to be able to read readily by them, but a patient and pleasant teacher will eventually be crowned with success, without overtaxing the application of his young pupils either.

The teacher should be particular to impress upon the minds of the pupils, that the letters representing the given pitch of sounds are *permanent*.

SCALES COMMENCING ON DIFFERENT LETTERS.

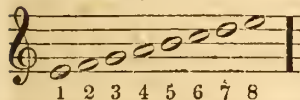
38. SCALE COMMENCING ON C.

Read by letters.



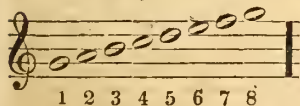
40. SCALE ON E.

Read by letters.



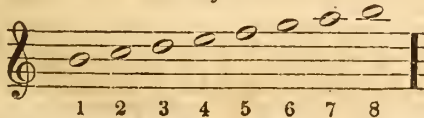
42. SCALE ON G.

Read by letters.



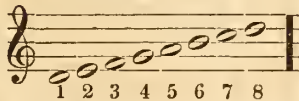
44. SCALE ON B.

Read by letters.



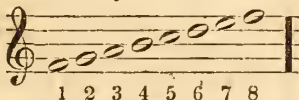
39. SCALE ON D.

Read by letters.



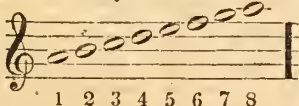
41. SCALE ON F.

Read by letters.



43. SCALE ON A.

Read by letters.



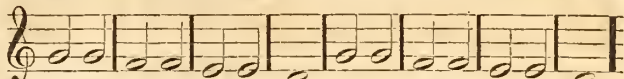
45.

EXERCISE.

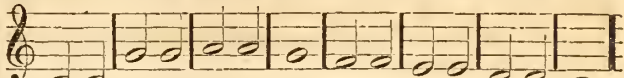
Sing by letters, numerals, and words. On what scale is this exercise founded?



Let us, with a joyful mind, Praise the Lord, for he is kind;



For his mercies shall en-dure, Ev-er faithful, ev-er sure.

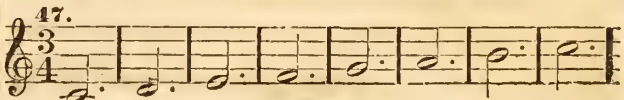
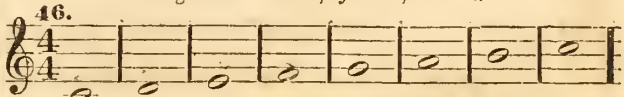


Let us, with a joy-ful mind, Praise the Lord, for he is kind.

SCALES

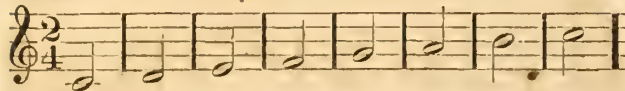
DESIGNED CHIEFLY FOR RHYTHMICAL PRACTICE.

Sing with numerals, syllables, and La.

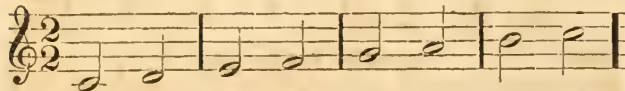


Sing the following exercises backward as well as forward.

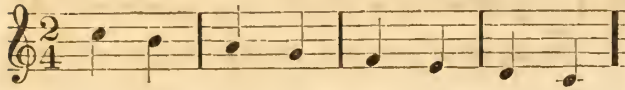
48.



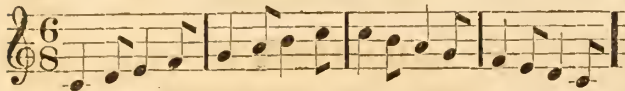
49.



50.



51.



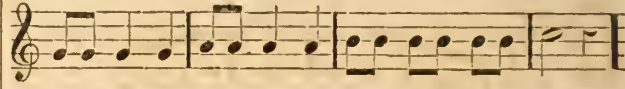
52.



53.



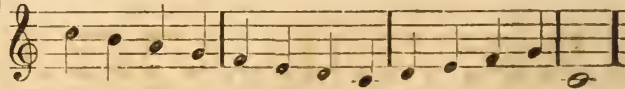
54.



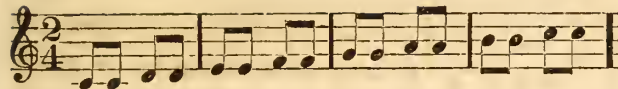
55.



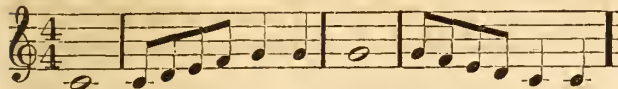
56.



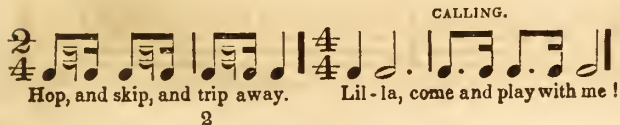
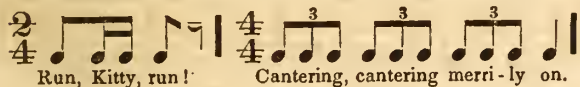
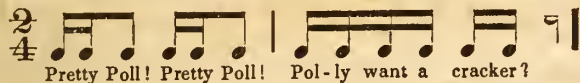
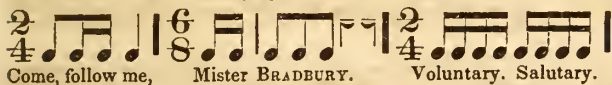
57.



58.

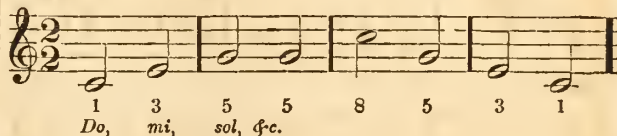


Other Rhythmical forms that appear more difficult in singing, are in constant use in our daily speech.



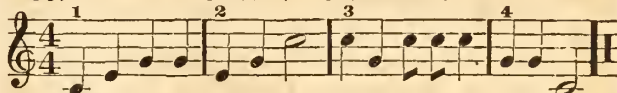
TO THE TEACHER.—Practice the numerals ONE, THREE, FIVE, and EIGHT in all the keys. This is a good daily exercise for elementary classes.

59.



60.

ROUND. For four voices.



Morning bells I love to hear, Ringing merrily, loud and clear.

CHAPTER V.

INTERVALS AND TRANSPOSITION.

§ 34. The difference between any two sounds of the scale is called an INTERVAL. In the order of the scale 1 to 2, 2 to 3, 3 to 4, &c., there are two kinds of Intervals, *large* and *small*. The large Interval is called a TONE, or STEP, the small a HALF TONE, or HALF STEP.

§ 35. The order of intervals in the scale is as follows: viz.

From 1 to 2, - - a TONE.	From 4 to 5, - - a TONE.
" 2 to 3, - - a TONE.	" 5 to 6, - - a TONE.
" 3 to 4, - - a HALF TONE.	" 6 to 7, - - a TONE.
	From 7 to 8, a HALF TONE.

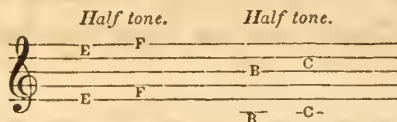
§ 36. The order of Intervals in the Letters is as follows :

From C to D - - a TONE.	From F to G - - a TONE.
" D to E - - a TONE.	" G to A - - a TONE.
" E to F - - a HALF TONE.	" A to B - - a TONE.
From B to C a HALF TONE,	

QUESTIONS ON THE ABOVE.—What is the difference between any two sounds of the scale called ? How many kinds of Intervals are there ? What are they ? See if you can distinguish them by the sounds [*Teacher sings*]. What is the *large* interval called ? The *small* ? Repeat the order of Intervals by the numerals ? How many WHOLE TONES do you find in the scale ? How many HALF TONES ? Where (between what numerals) do the half tones occur ? What kind of Intervals are all the others ?

Repeat the names of Intervals by the Letters. Where do the Half tones occur ?

STAFF WITH THE HALF TONES MARKED.



If pupils observe carefully where the HALF TONES are situated, they will not be liable to make mistakes, as they will then have only to remember that all the rest are Tones.


§ 37. When the scale commences on C, the tones and half tones correspond with the intervals of the staff. For example, from one to two is a *tone*, and from C to D—upon which ONE and two are written—is a *tone*. From two to three is a *tone*, and from D to E is a *tone*. From three to four is a *half tone*, and from E to F is a *half tone*, &c., through the whole scale.


§ 38. The intervals of the scale and those of the letters upon the staff will not agree, if we commence on any other letter than C; hence, when we form a scale on any other letter, we use artificial means to effect a uniformity of intervals. Whatever position the scale


is in, that is, whatever letter it is founded upon, the order of intervals must be the same as that represented above, viz. :

1 tone 2 tone 3 half tone 4 tone 5 tone 6 tone 7 half tone 8.

SIGNS OF ELEVATION AND DEPRESSION.

§ 39. A sign is used in music which, when placed before a note indicates a sound *half a tone higher* than the letter upon which the note is written would otherwise represent. This is called a SHARP, .

§ 40. A sign is used in music which, when placed before a note indicates a sound *half a tone lower* than the letter upon which the note is written would otherwise represent. This is called a FLAT, .

§ 41. A sign is used in music to counteract the influence of either of the above. This is called a NATURAL, .

These are the artificial means above alluded to which are used to effect the necessary changes in the intervals in order to form perfect scales on different degrees of the staff.

One illustration will suffice to convince all of their utility.

Suppose, for example, we commence a scale on E, first line of the Treble staff. E now becomes ONE of the scale, F two, G three, &c. We will proceed by examining the Intervals.

1st. What is the interval from E to F ? If any scholar cannot answer this, let him return to the beginning of the Chapter, and examine "Order of Intervals," &c. What must be the interval from ONE to two ? Now if we write ONE on E and two on F, is that interval a TONE ? What is it ? Is it *right* according to the rule that from ONE to two must be a TONE ? Is it too large or too small ? *Ans. Too small.* We must alter it. This we do by placing a sharp before F, introducing a new sound, F# (F sharp). We thus succeed in obtaining the interval of a TONE between ONE and two, while the sound indicated by the note on the space is no longer F but F sharp, a higher sound, E is now ONE, F# is two.

Our next step is to examine the next interval: viz. from two to three. What is the interval from F# to G ? *Ans. A HALF TONE.* What must be the interval from two to three ? Is it a whole tone as it now stands ? What is it ? Is it *right* according to the rule that from two to three must be a TONE ? Is it too large or too small ? What is to be done in order to gain the required half tone ?

Pupils will now doubtless see the difficulty and at once suggest the remedy. They can thus go on until the whole scale is formed, when they will find it was necessary to use FOUR SHARPS in order to form the scale *correctly* on E.

If any do not yet fully understand the principle by which the above is *worked*

let them go back and examine again more carefully. A clear knowledge of the principles of Transposition, though not essential to good singing or music reading is, nevertheless, a very desirable musical acquisition. The teacher will make illustrations in scales where sharps or flats are required, until the pupils themselves will be able to suggest the signature from seeing where the scale begins.

§ 42. The sharps and flats used in effecting the changes necessary to the formation of the scales are placed together at the beginning of a piece of music, and called its *SIGNATURE*.

§ 43. The letter on which the scale is founded is called the *KEY* or *KEY NOTE*, or *TONIC*.

After a little familiarity with the signatures, we recognize at once the key from the number of flats or sharps at the beginning.

§ 44. TABLE OF SIGNATURES WITH SHARPS.

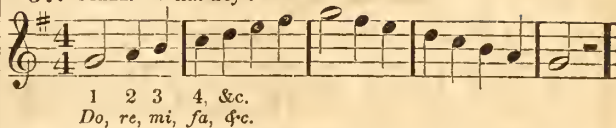
One sharp	is the signature to the key of	G.
Two sharps	" " " "	D.
Three sharps	" " " "	A.
Four sharps	" " " "	E.
Five sharps	" " " "	B.
Six sharps	" " " "	F#.

§ 45. TABLE OF SIGNATURES WITH FLATS.

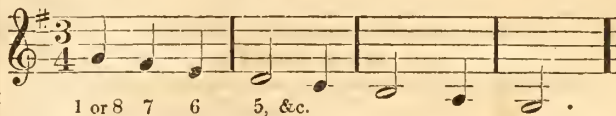
One flat	is the signature to the key of	F.
Two flats	" " " "	Bb.
Three flats	" " " "	Eb.
Four flats	" " " "	Ab.
Five flats	" " " "	Db.
Six flats	" " " "	Gb.

CHAPTER VI.

57. SCALE. What key?



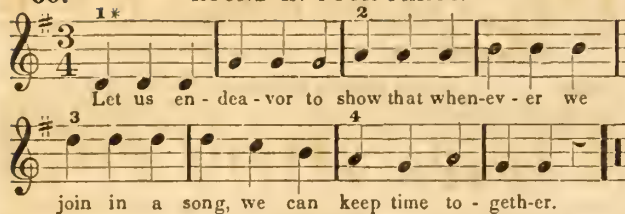
58.



59.



60. ROUND IN FOUR PARTS.



§ 46. Two or more sounds heard at the same time form a CHORD, and a succession of chords constitutes

HARMONY.

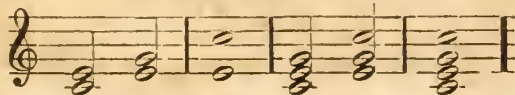
Let two sections of the school sing the following chords:

First section sing 1,	Second section sing 3.
" " " 3,	" " " 5.
" " " 3,	" " " 8.
" " " 5,	" " " 5.
" " " 8,	" " " 3.
" " " 5,	" " " 1.
" " " 3,	

NOTE.—Divide the school also into three or four sections, and practice together the numerals 1, 3, 5, 8.

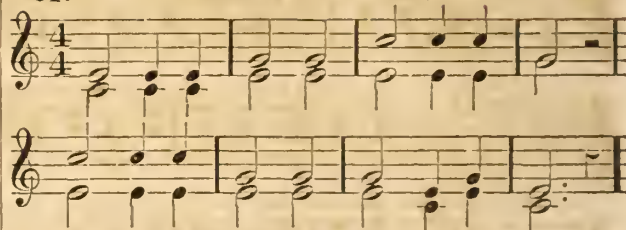
This combination of sounds is called the COMMON CHORD.

§ 47. In harmony the notes that are to be sung together are written over or under each other, on separate staves or on the same staff.

COMMON CHORDS.

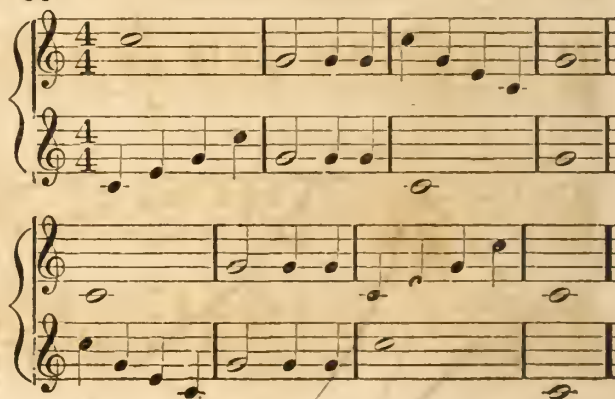
* When the first voice arrives at the figure 2, let the second commence at 1.

61. EXERCISES IN TWO PARTS.



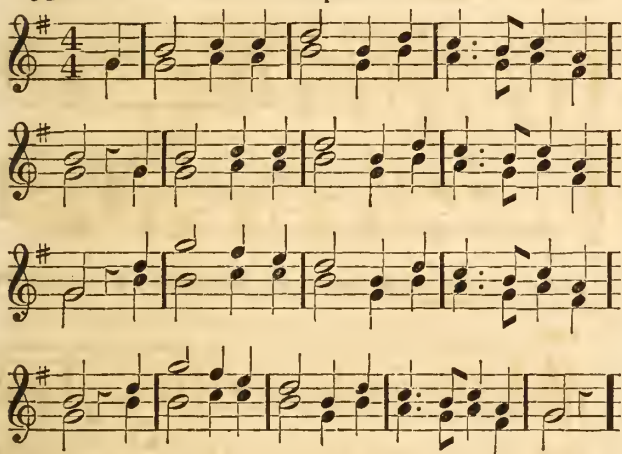
NOTE.—Let the whole school practise each part separately at first, then sing the two parts in harmony.

62.

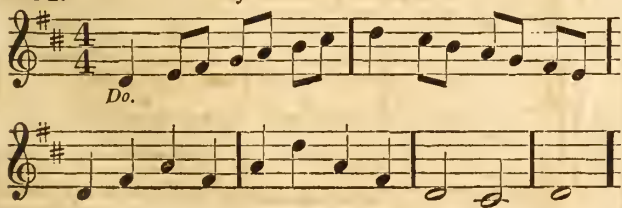


53.

A DUET. Two parts on one staff.



64. SCALE. What key?

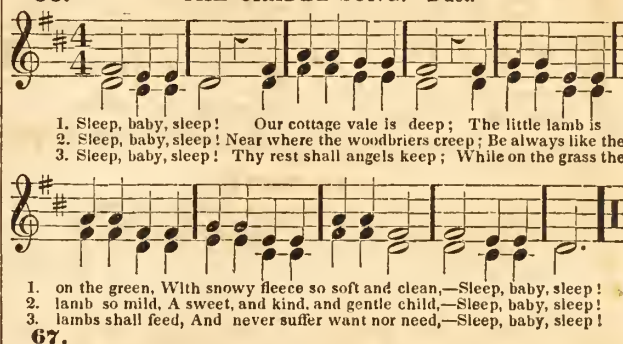


65.

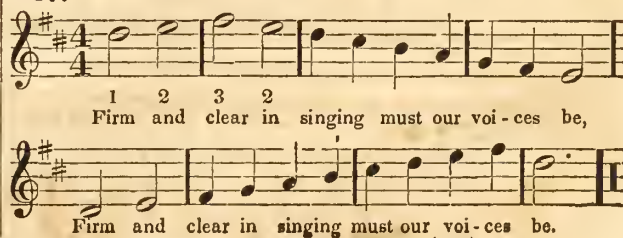


66.

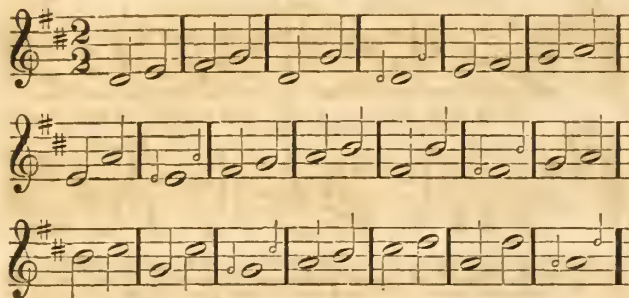
THE CRADLE SONG. Duet.



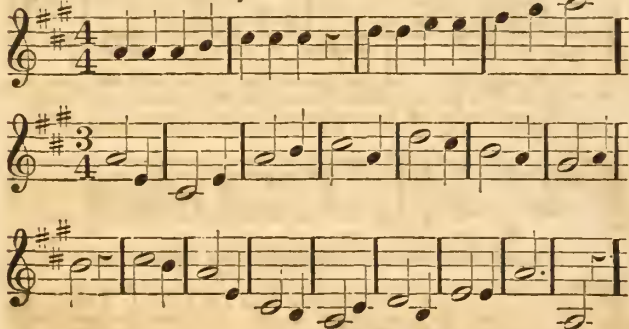
67.



68.



69. SCALE. What key?



70.

ROUND IN THREE PARTS.

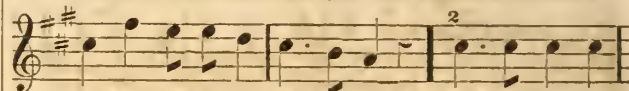
H. PURCELL.



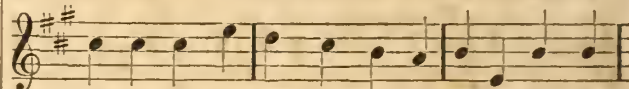
Hark! the mer-ry, jingling bells, One, two, three, four, five,



six, They sound so sweet and gay, They seem to say, Come a -



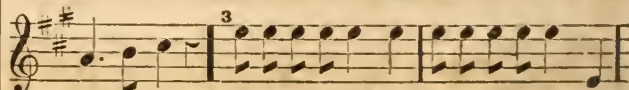
- way, Make ho-li-day, Mer-ri-ly. Hark! I hear a



bell be-gin, And then an-oth-er drop-ping in, One,



two, one, two, three, four, five, six, Till they all in a merry



con-cert mix. Tingle, tingle, ting, So merrily they sing, From

out the stee-ple tall; Come a-way, Come a-way, Make
ho - li - day, Be mer - ry, one and all.

71. SCALE. What key?

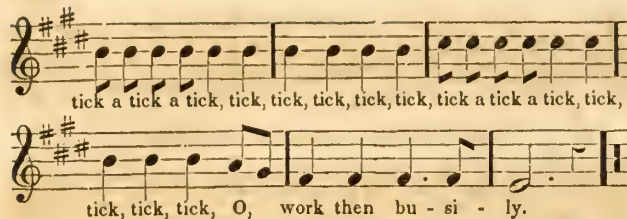
1 2 3 4 5 6 5

72.

73.

THE CLOCK. Round in three parts.

Mark how soft - - ly, how stealthi - ly time moves
on, A mo - ment now, a mo - ment more, How
soon an hour is gone! Me - thinks the clock goes
tick, tick, tick, To mark how the moments fly, That when we
learn that it will not re - turn, We may warning take there -
by, With a tick a tick a tick, tick, tick, tick, tick, tick,









CHAPTER VI.

POWER OF SOUNDS—called DYNAMICS.

§ 48. To sing in good taste, with expression, our sounds must be varied with respect to their power or stress, sometimes singing louder, and sometimes softer, according to the character of the song or sentiment. For this purpose Dynamic marks of expression are used.

DYNAMIC CHARACTERS EXPLAINED.

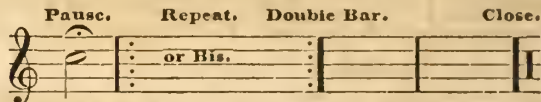
Piano	marked <i>p</i>	<i>Soft.</i>
Pianissimo	marked <i>pp</i>	<i>Very soft.</i>
Forte	marked <i>f</i>	<i>Loud.</i>
Fortissimo	marked <i>ff</i>	<i>Very loud.</i>
Mezzo	marked <i>m</i>	<i>Medium.</i>
Mezzo Piano	marked <i>mp</i>	<i>Rather soft.</i>
Mezzo Forte	marked <i>mf</i>	<i>Rather loud.</i>
Crescendo	marked <i>Cres.</i> or 	<i>Commence soft and increase.</i>
Diminuendo	marked <i>Dim.</i> or 	<i>Commence loud and diminish.</i>
Swell	marked 	<i>Sicell.</i>
Forzando or Explosive	marked <i>fz</i> or 	<i>Sudden and full.</i>
Staccato	marked <i>• •</i> or 	<i>Short and distinct.</i>
Legato	marked 	<i>Connected and smooth.</i>

QUESTIONS.—On the above.



NOTE.—Practise scales and exercises (at convenient intervals) in all the above Dynamic degrees.

OTHER MUSICAL CHARACTERS.



Explanations.

§ 49. A PAUSE or HOLD denotes an indefinite suspension of a note or rest; but where it is necessary that definite periods should be understood, it is usual to double the note or rest over which the pause is placed.

§ 50. A REPEAT shows what part of a piece is to be performed twice.

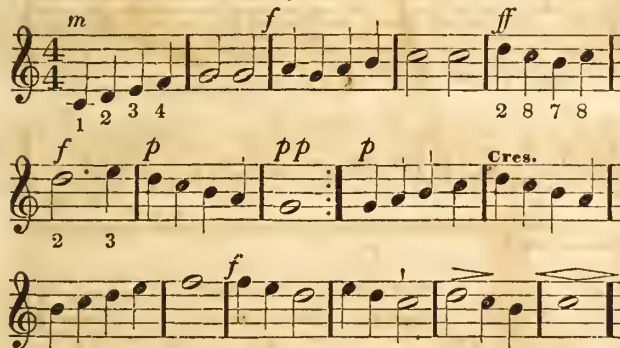
§ 51. A DOUBLE BAR shows the end of a strain.

§ 52. A CLOSE denotes the end of a piece.

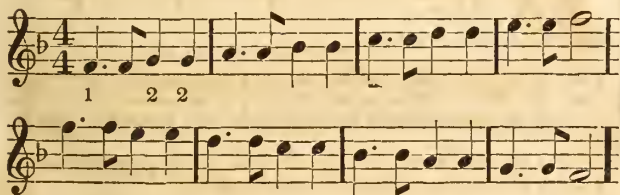
§ 53. D. C. is an abbreviation for the Italian words *DA CAPO*, which mean *begin again and end at the word FINE*.*

* See p. 123, for illustration

74. SOLFEGGIO.* What key?



75. SCALE. What key?

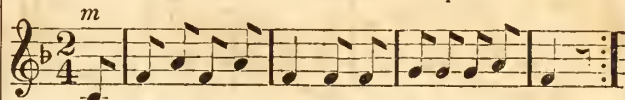


76. SKIPS—Sixths.

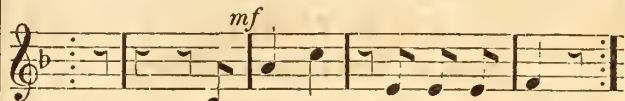


* A vocal exercise to be sung with the syllables.

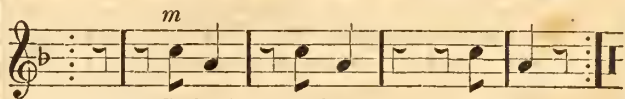
77. THE CUCKOO. Round in three parts.



The cheerful day is dawning, I hear the cuckoo sing, }
To greet the early morning, And usher in the spring; }

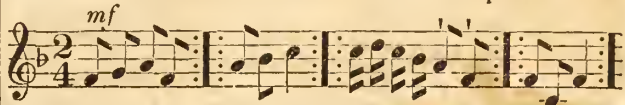


O, welcome, O, welcome, spring!



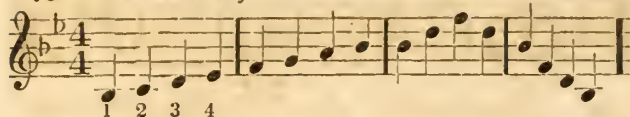
Cuckoo! cuckoo! cuckoo!

78. COME TO DINNER. Round in four parts

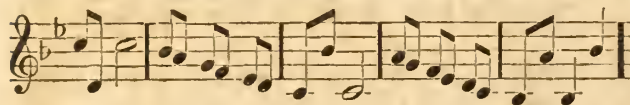
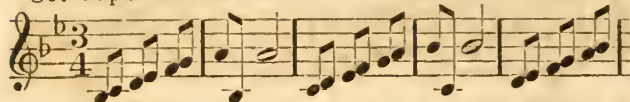


Come to dinner; There's the bell! Bacon and potatoes! Ding, ding, ding!

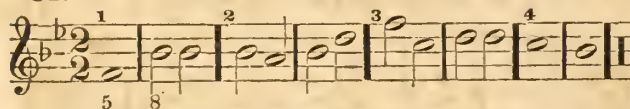
79. SCALE. What key?



80. Skips.—Sevenths.



81. ROUND IN FOUR PARTS.

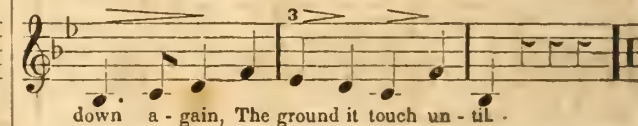
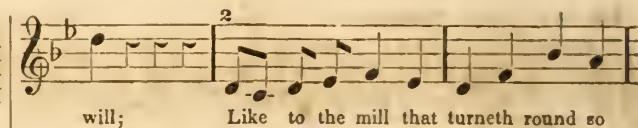


La-dy, come down and see The cat sits in the plum tree.

82. SLAVES TO THE WORLD. Round in three parts.



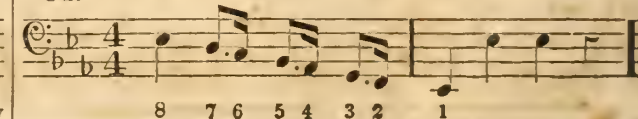
Slaves to the world should be toss'd in a blanket, If I could have my



83. SCALE. What key?



84.



85.

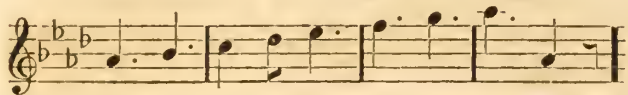
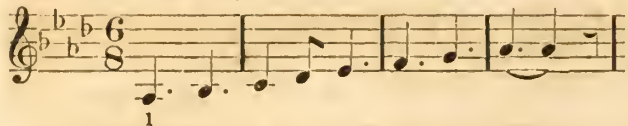
When we hear the cuckoo sing; Sweet the
plea-sures of the spring, When we hear the
cuckoo, When we hear the cuckoo, When we
hear the cuckoo sing. Sweet the pleasures

86. THE PLEASURES OF SPRING. Round in three parts.

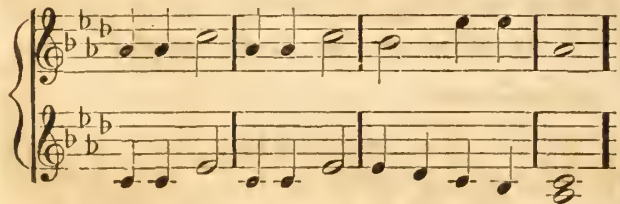
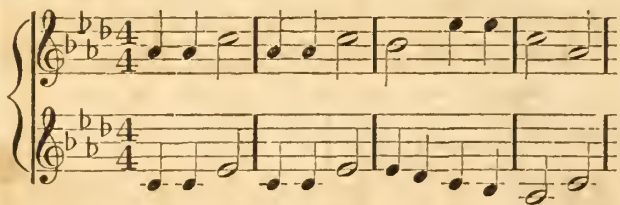
Sweet the plea-sures of the spring,
When we hear the cuckoo, When we hear the cuckoo,

of the spring, cuckoo! cuckoo!
cuckoo! When we hear the cuckoo sing cuckoo!

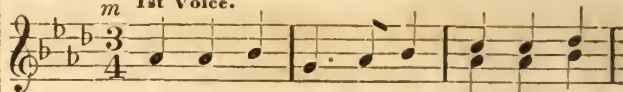
87. SCALE. What key?



88.

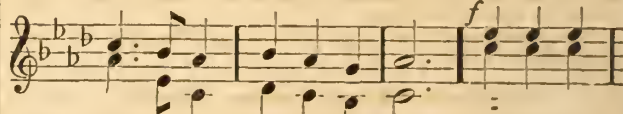


89. MY COUNTRY. Duet.

m 1st Voice.

2d Voice.

1. My coun-try, 'tis of thee, Sweet land of
2. My na-tive country, thee, Land of the
3. Our fa-ther's God! to thee, Au-thor of



1. lib-er-ty, Of thee I sing! Land where our
2. no-ble free, Thy name I love! I love thy
3. lib-er-ty, To thee we sing! Long may our



1. fa-thers died! Land of the pil-grim's pride!
2. rocks and rills, Thy woods and tem-pled hills;
3. land be bright With free-dom's ho-ly light;



Dim.

1. From ev-ery mountain's side Let freedom ring.
2. My heart with rapture thrills, Like that a-bove.
3. Pro-tect us, by thy might, Great God, our King!

CHAPTER VIII.

THE CHROMATIC SCALE.

§ 54. The DIATONIC SCALE, upon which all the preceding exercises are based, is as has been seen, a scale of TONES and HALF TONES. There is another scale in which all the TONES of the Diatonic Scale are *divided*, making a SCALE of SEMITONES or HALF TONES. This is called the CHROMATIC SCALE.

This division is effected by the signs of elevation and depression, the sharps and flats.

CHROMATIC SCALE BY SHARPS ASCENDING.

Semitone. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi.

1 2 3 4 5 6 7 8
C C# D D# E F F# G G# A A# B C
Do Dee Re Ree Mi Fa Fee Sol Sec La Lee Si Do

CHROMATIC SCALE BY FLATS DESCENDING.

Semitone. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi. Semi.

8 7 6 5 4 3 2 1
C B Bb A Ab G Gb F E Eb D C
Do Si Sae Lae Lae Sol Sae Fa Mi Mae Re Rae Do

NOTE.—When naming the chromatic intervals by numerals, it is proper to say —sharp one, sharp two, flat six, flat seven, &c.; but when naming them by letters, C sharp, D flat, E flat, &c.

QUESTIONS.—On the foregoing.

EXERCISES FOR THE PRACTICE OF CHROMATIC INTERVALS.

TO THE TEACHER.—We would not introduce more than one, or at most two of the following chromatic exercises at each lesson. Practise first the sharp fourth, then the flat third, sharp second, flat seventh, &c., with the syllables, and also with *La*.

90. Sharp Fourth. Nos. 90 and 91 may be sung together.

Sol, la, sol, fe, sol, la, si, la, sol, fe, sol.

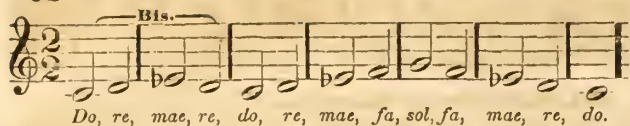
91. Sharp Second.

Mi, fa, mi, ree, mi, fa, sol, fa, mi, ree, mi.

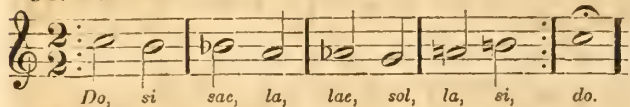
92. Sharp First.

Re, de, re, mi, mi, re, re, de, re, mi, do.

92. Flat Third.



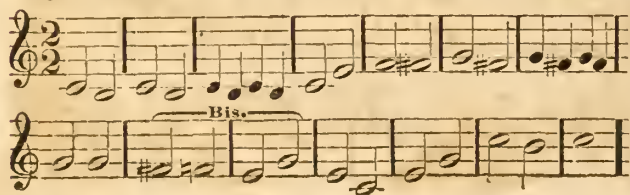
93. Flat Seventh and Flat Sixth.



94.



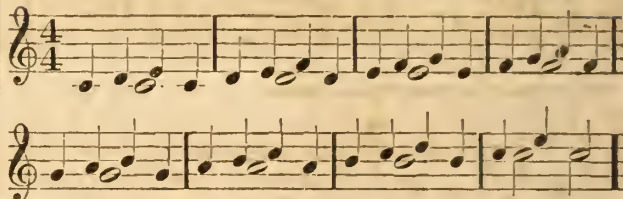
95.



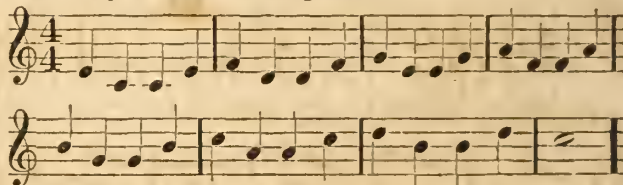
CHAPTER IX.

SKIPS.

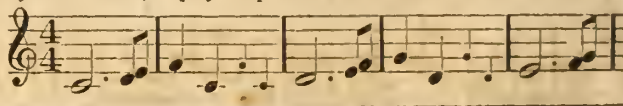
96. Skips of THIRDS, with guides.* Two divisions of voices.



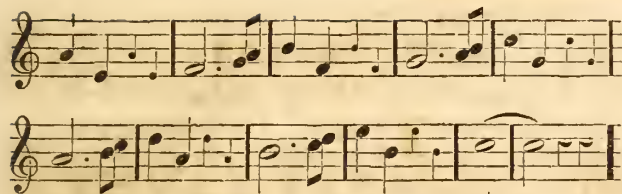
97. Skips of THIRDS, without guides.



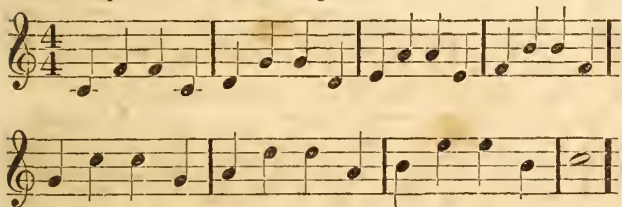
98. Skips of FOURTHS, with guides. The small notes may be sung by one division, or played upon an instrument.



* The intermediate notes.



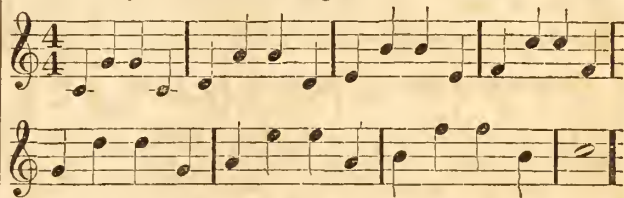
99. Skips of fourths, without guides.



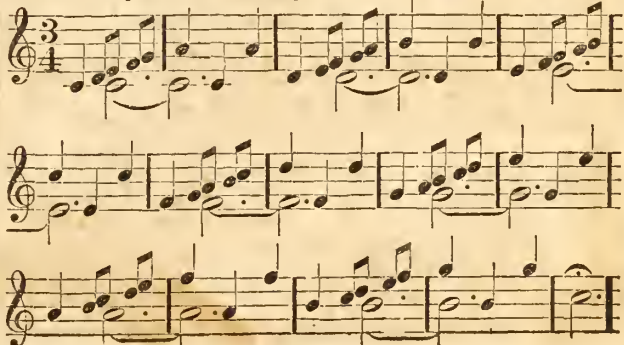
100. Skips of fourths, with guides. Two divisions of voices.

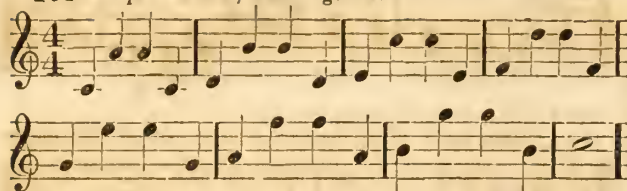
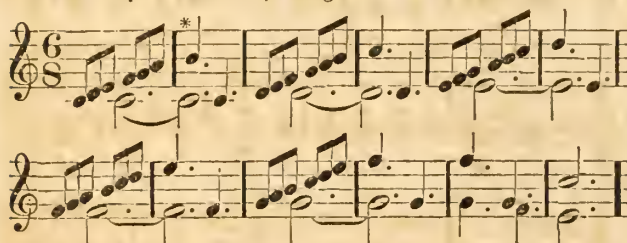
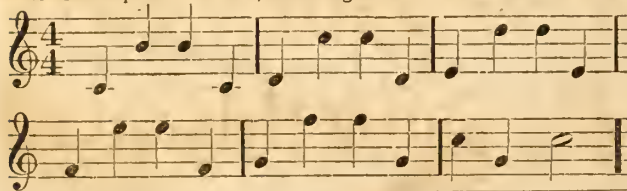


101. Skips of fifths, without guides.

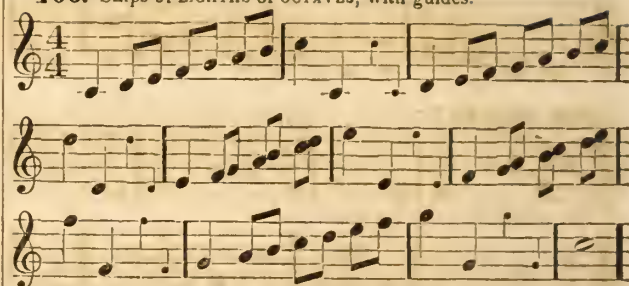
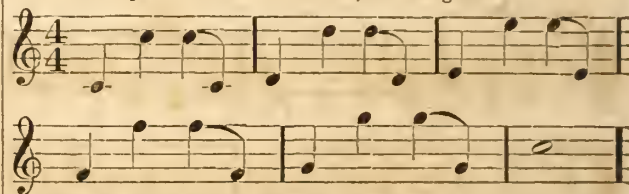


102. Skips of sixths, with guides.

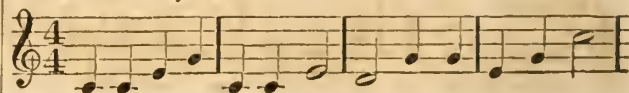


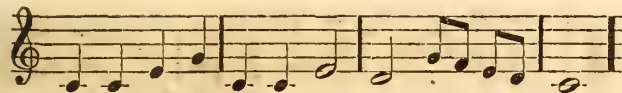
103. Skips of **SIXTHS**, without guides.**104.** Skips of **SEVENTHS**, with guides.**105.** Skips of **SEVENTHS**, without guides.

* Never mind the dissonances of the sevenths, they will do the young pupils' ears good.

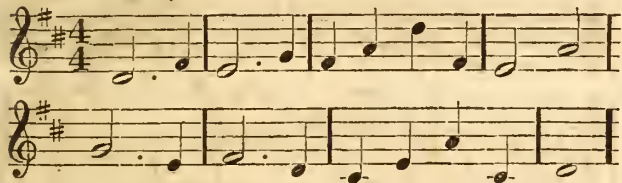
106. Skips of **EIGHTHS** or **OCTAVES**, with guides.**107.** Skips of **EIGHTHS** or **OCTAVES**, without guides.

EASY SOLFEGGIOS IN DIFFERENT KEYS.

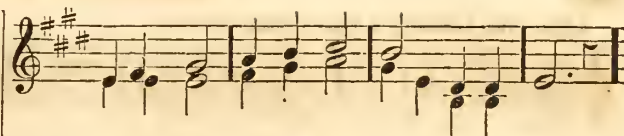
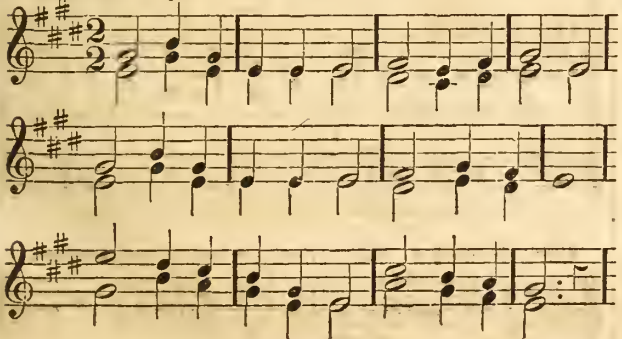
108. What key ?



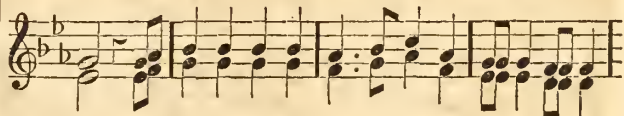
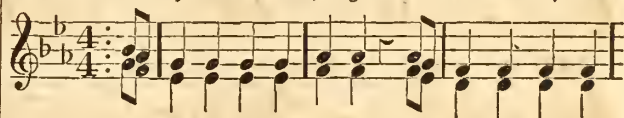
109. What key?



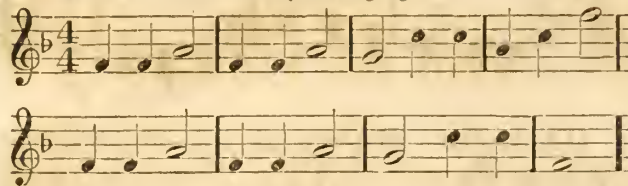
110. What key?



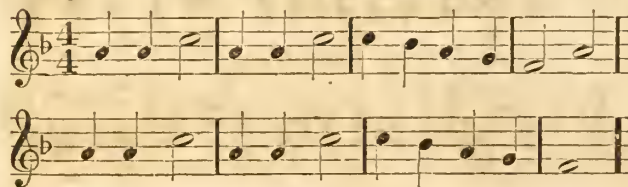
111. What key? *First time, single voices; second time, chorus.*



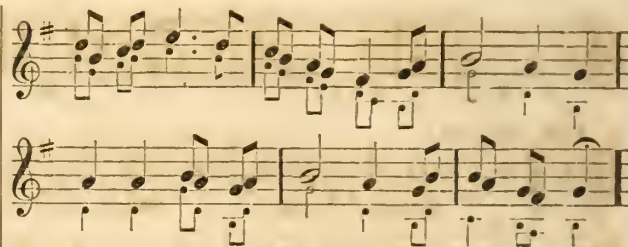
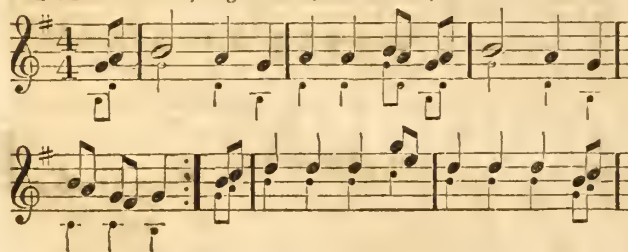
112. Nos. 112 and 113 may be sung together.



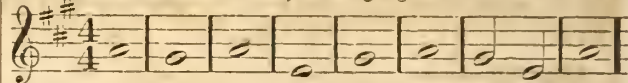
113.



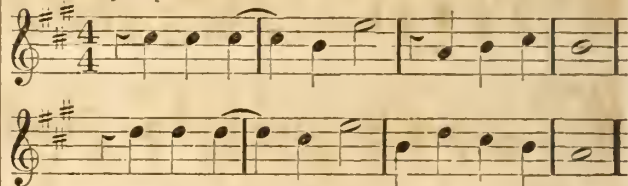
114. First time, single voices; second time, chorus.



115. Nos. 115 and 116 may be sung together.



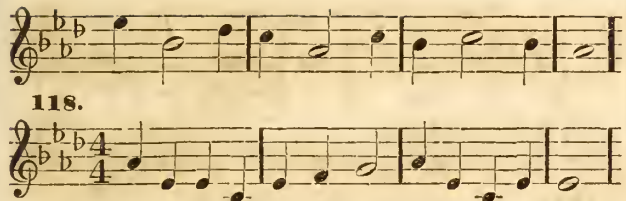
116. Syncopated.



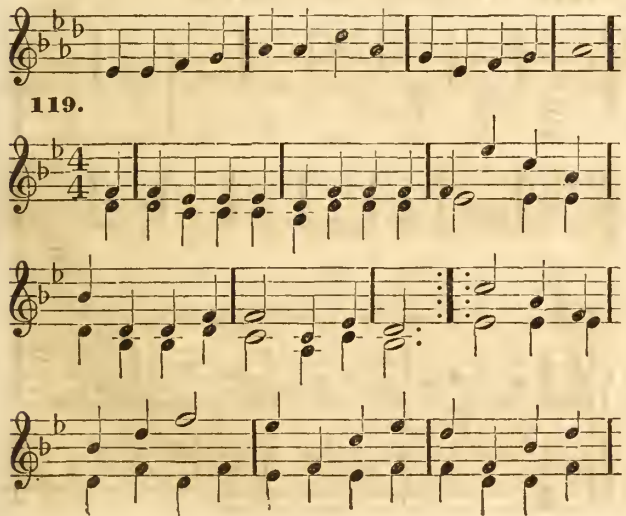
117. Syncopated. Nos. 117 and 118 may be sung together.



118.



119.



CHAPTER X.

THE MINOR SCALE.

§ 55. In addition to the DIATONIC SCALE MAJOR, there is another, called the MINOR SCALE. This differs from the Major Scale in the situation of tones and semitones; the semitones occurring between *two* and *three*, and *seven* and *eight* ASCENDING, and between *five* and *six* and *two* and *three* DESCENDING.

NOTE.—Before proceeding farther the teacher is recommended to play upon an instrument or sing the Minor Scale, in order that an impression may first be made upon the ear, of its peculiar construction and effects.

The first syllable to every MINOR SCALE is *la*, instead of *do*, as in the major scales. For example, ONE in the Minor Scale is *la*, TWO is *si*, THREE is *do*, FOUR is *re*, &c.

The Minor Scale commences on the numeral six, and syllable *la* of its relative major.

ORDER OF INTERVALS—ASCENDING.

1	2	3	4	5	6	7	8
tone.	half tone.	tone.	tone.	tone.	tone.	half tone.	
A	B	C	D	E	F \sharp	G \sharp	A.
<i>La</i>	<i>si</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fe</i>	<i>se</i>	<i>la</i> .

DESCENDING.

8	7	6	5	4	3	2	1
tone.	half tone.	tone.	tone.	tone.	half tone.	tone.	
A	G	F	E	D	C	B	A.
La	sol	fa	mi	re	do	si	la.

120. SCALE IN THE KEY OF A MINOR, TERMED THE RELATIVE MINOR OF C MAJOR.

Syllables	La	Si	Do	Re	Mi	Fa	Se	La
Letters	A	B	C	D	E	F#	G#	A
Numerals	1	2	3	4	5	6	7	8

Syllables	La	Sol	Fa	Mi	Re	Do	Si	La
Letters	A	G	F	E	D	C	B	A
Numerals	8	7	6	5	4	3	2	1

§ 56. There is another form of the minor scale in which the intervals both ascending and descending, are the same; thus,

SECOND FORM OF THE MINOR SCALE.

1	2	3	4	5	6	7	8
tone.	half tone.	tone.	tone	half tone.	tone & 1/2.	half tone.	
A	B	C	D	E	F	G#	A.
La	si	do	re	mi	fa	se	la.

Sing the same backward.

NOTE.—Pupils should make themselves familiar—by practice—with both forms.

121.

MINOR SCALE—SECOND FORM.

La, si, do, re, mi, fa, se, la.

La, se, fa, mi, re, do, si, la.

122.

EXERCISE ON THE MINOR SCALE.

La, do, si, la, &c.

Mi, do, la, do, &c.

123. EXERCISE IN TWO PARTS.

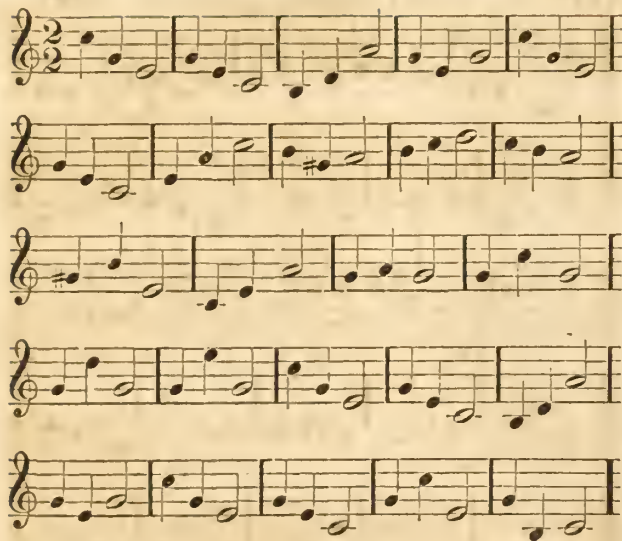
1^p Cres. 2 Dim.

mf Dim.

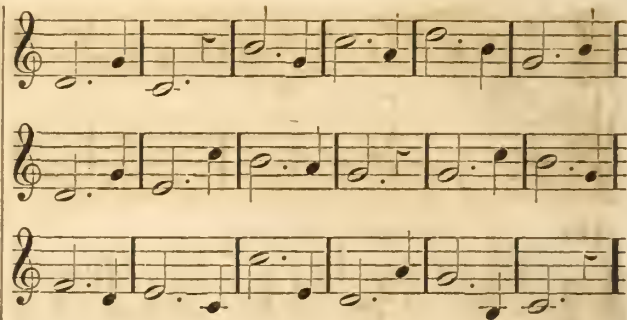
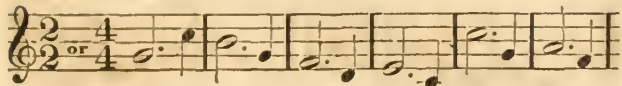
124. MORE DIFFICULT SOLFEGGIOS, FOR ADVANCED PUPILS.

QUESTIONS.—What is the name of the scale now under consideration? How does this differ from the major scale? Where do the semitones occur in the minor scale ascending? Where, descending? What is the first syllable to every minor scale? Repeat the syllables of the minor scale, ascending? Descending? Where does the minor scale always commence? In what key is the minor scale now under consideration? Of what major key is this the relative minor? What, then, is the relative major of the key of A minor? What other form of the minor scale is in use? How does this differ from the former?

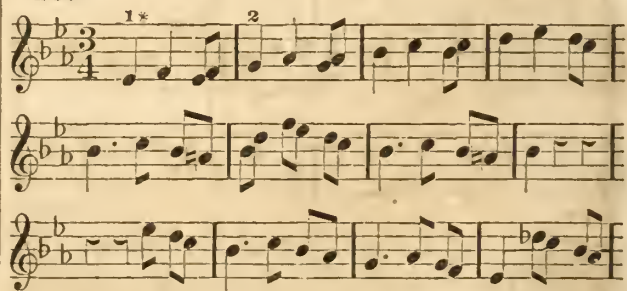
125.



126. DOTTED NOTES.



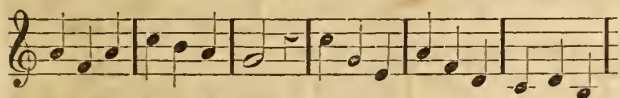
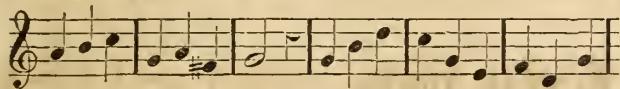
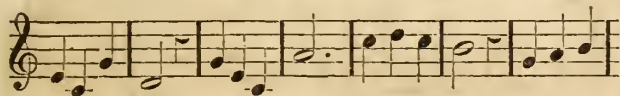
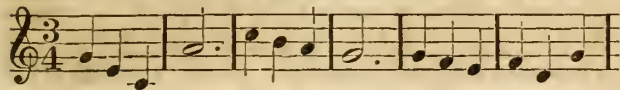
127.



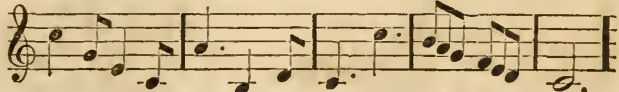
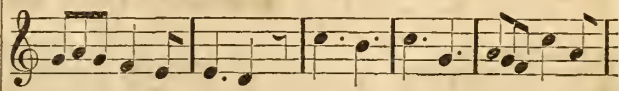
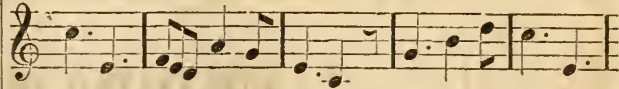
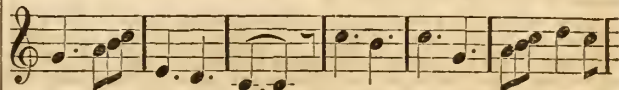
* May be sung in two parts. When the first set of voices arrive at the figure 2, the second set commence at the figure 1, as in a Round.



128.



129.



CHAPTER XI.

MODULATION.

§ 56. A sharp, flat, or natural occurring in the course of a piece of music is called an ACCIDENTAL.

Such accidentals generally affect the key of the piece in the same manner as if they were written at the beginning, as a signature. The only difference is that the sharp or flat at the signature affects the whole piece, while the accidental—so called—affects only the notes of the measure or measures before which it is placed.

F#, for instance, is the signature to the key of G, and F# occurring in a tune in C, as an accidental, generally changes the tonic or scale of the piece while its influence lasts, or as long as it is continued.

§ 57. Changing the key in a piece of music by accidental sharps, flats, or naturals, is called MODULATING. The most common modulations in plain music are from the key in which the piece is written to its FIFTH, called the DOMINANT, by the sharp fourth, and from the key to its FOURTH, called its SUBDOMINANT, by the flat seventh.

Other modulations often occur in more difficult music. The study of modulation necessarily presupposes a thorough knowledge of harmony.

EXPLANATION OF MUSICAL TERMS.

Adagio—Very slow.

Ad libitum—At pleasure.

Affetuoso—Tender.

Allegro—Quick.

Allegretto—Not so quick as *Allegro*.

Andante—Slow and distinct.

Andantino—Quicker than *Andante*.

Animato—Animated.

Bis—Twice.

Coda—An ending or close.

Con—With.

Con Spirito—With spirit and energy.

Choir—A company of singers.

Chorus—The whole choir.

Da Capo (generally abbreviated *D. C.*)—Return to the beginning, and end at the finale.

Dolce—Sweetly.

Duet—For two voices.

Finale (generally abbreviated *Fine.*)—The end.

Grave—Slow and solemn.

Largo—Slow

Maestoso—Majestic.

Moderato—In moderate time.

Portamento—The carriage of the voice from one sound to another in a full, smooth, and connected manner.

Quartet—For four voices.

Ritard—Slackening the time.

Sempre—Throughout.

Semichorus—A part of the choir.

Solfeggio—Singing with the syllables.

Solo—For one performer.

Soli—Plural of *Solo*.

Tempo or *A tempo*—In time.

Tenuto (abbreviated *Ten.*)—Sustain the sounds their full time.

Terzett or *Trio*—For three voices.

Tutti—All together.

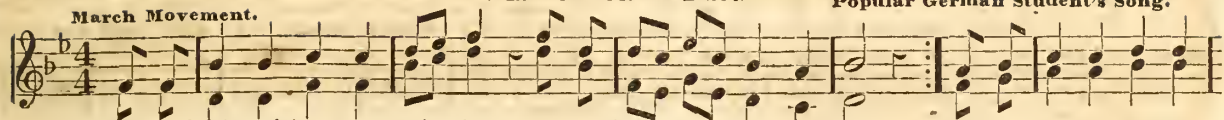
Vivace—Very quick.

MUSICAL GEMS.

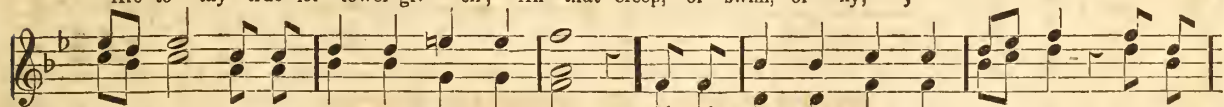
PATIENCE. Duet.

Popular German Student's Song.

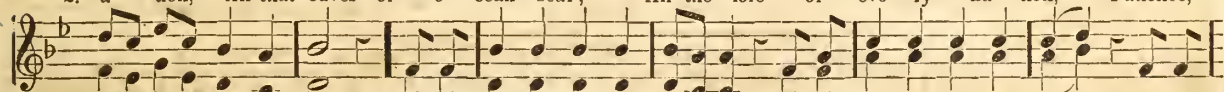
March Movement.



- | | | |
|---------------------------------------------|--------------------------------------|-------------------------------|
| 1. Patience, bright and hap - py spi - rit, | Sent from heaven to light the earth, | } Thou wilt help us scale the |
| Lead us on - ward, we would fol - low, | Guide of high ce - les - tial birth; | |
| 2. All the star - ry hosts of hea - ven, | Ne'er yet seen by mor - tal eye, | } All the se - crets of cre - |
| Are to thy true fol - lower giv - en; | All that creep, or swim, or fly, | |



- | | | |
|-------------------------------------------------|-----------------------------------------|-----------|
| 1. mountains, Thou wilt help us stem the flood; | Thou wilt give us full-blown flow - ers | From the |
| 2. a - tion, All that caves of o - cean bear; | All the lore of eve - ry na - tion, | Patience, |



- | | | | |
|-------------------------------|----------------------------------------|-----------------------------------|-----------|
| 1. slow - ly op'n - ing bud. | Thou wilt help us scale the mountains, | Thou wilt help us stem the flood; | Thou wilt |
| 2. thou dost free - ly share. | All the se - crets of cre - a - tion, | All that caves of o - cean bear; | All the |



- | | | |
|---------------------------------|--------------------------------------|--------------------------------------|
| 1. give us full - blown flowers | From the slow - ly - open - ing bud, | From the slow - ly - open - ing bud. |
| 2. lore of eve - ry nation | Patience, thou dost free - ly share, | Patience, thou dost free - ly share. |

THE MOUNTAIN SHEPHERD'S SONG.

Arranged from FRANZ ABT.

Repeat in
Chorus.

Soll.

At dawning bright and ear - ly We drive our lambs so cur - ly, By hill and stream, By hill and stream.

Chorus.

When all a - wake and hum - ming The bees their hives for - sake, And search each open - ing blos - som Their

ear - ly drop to take. - - - - - La, la, la, la, la,

PP Cres - cen - do.

MOUNTAIN SHEPHERD'S SONG. Concluded.

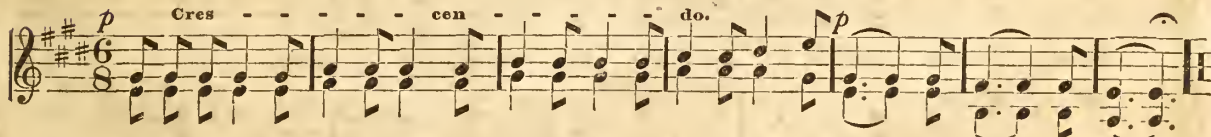
43



2. At dawning, bright and early,
What soul is sour and surly,
By hill and stream;
Larks, blackbirds, linnets, robins,
They all are on the wing;
Each tree-top holds its songster;
Each bramble seems to sing.
La, la, la, &c.

3. At dawning, bright and early,
The dew is bright and pearly,
By hill and stream;
Come forth and taste the blessings
Sent down from Heaven above,
Then join the feathered songsters,
And thank Him for his love.
La, la, la, &c.

MOTTO. "Beauty is like the fragile flower."



Beauty is like the fragile flower, That blooms so sweet at morning hour, Yet fades, a - las! ere noon.

LIBERTY'S AUCTION.

Words by JOSEPH BARBER.

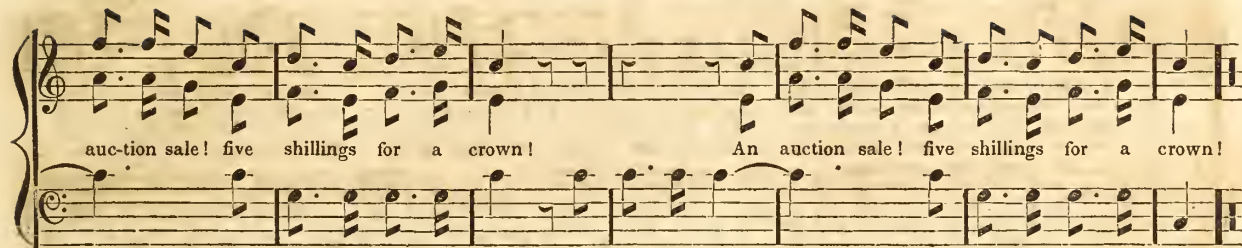
Allegro.

1. An auc-tion sale! an auc-tion sale! good cit - i - zens draw near; Here are thrones to sell at

vendue, by the peo - ple's auc-tion - eer, Crowns, co - ro - nets, and scep - tres, all by Lib - er - ty knocked

down. Who bids? pray, was it you, sir? Five shillings for a crown! An

An auc-tion sale! - -



An auc-tion sale! - -

2.

Here's the Orleans regal circle, though but eighteen years in wear;
We spared the head within it, and the bauble we can spare;
'Twont fit the Count de Paris; and, besides, he's had a call
To make a tour in foreign parts, and won't be back at all.—*Chorus.*

3.

The vendue is peremptory—for when he ran away,
The owner left some debts behind, this property must pay;
So bid the price up briskly—for, good people, do you see;
There's nothing left you by this Jew, except *bijouterie*.—*Chorus.*

4.

Here's Austria's crown imperial, for centuries kept with care;
One Ferdinand has it now in use, but thinks of going bare;
Of Clement, Prince of Metternich, we've got the hat and feather—
He lost them flying for his life—we'll sell them both together.

5.

The baubles of the Sicilies, and Saxony, and Spain,
Will be sold at the next auction, with some others that remain;
And as for thrones, we'll lump them all at so much each all round—
Or crush them *a la Tuilleries*, and sell them by the pound.—*Chorus.*

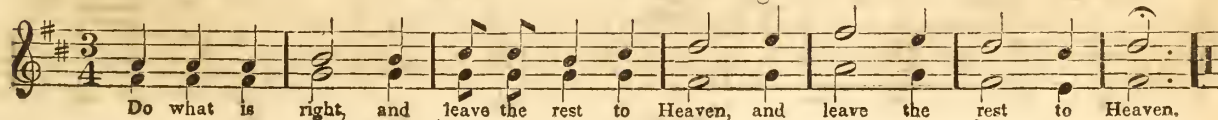
6.

The crowns, perchance, for dunces' caps might suit the public schools;
For who, in this enlightened age, should wear them but the fools;
Or with the jewels taken out, and lined with wholesome tin,
They'd do to keep your *pommes de terre*, or cheese, or butter, in.

7.

And now we put up for a bid, the famous right divine,
Transmitted for unnumbered years, through every regal line;
Who bids? who bids? you in the blouse? I thank you, sir—a *sous*;
'Tis going—going—going—gone; the right, sir, is with you.—*Chorus.*

MOTTO. "Do what is right."



JOSEPH AND HIS BRETHREN.

MEHUL.

1. I was young; my heart was teem - ing With the hope that I was loved; And of dan - ger lit - tle
 2. Long I strayed, my feet were wea - ry, Hopeful still I journeyed on; Shechem's pas - ture vales were
 3. Heedless of a fa - ther's an - guish, Reckless of a brother's tears, In a pit they bade me
 4. But a God of love watched o'er me, I was hap - pier far than they; Wealth and hon - or rose be -

1. dream - ing. In my brothers' track I roved; Thus my fa - ther bade me thith - er, "Go, my
 2. drear - y, For to Dothan they were gone; On I fol - lowed, fraught with kind - ness, Thinking
 3. lan - guish, Un - til death should end my fears; Near us, Ish - mael - ites were ro - - ving. Rescued
 4. - fore - me, Want and wo made them their prey; Famine - strick - en, here they sought me, Me! that

JOSEPH AND HIS BRETHREN. Concluded.

47

1st time. 2d time.

1. son, to Shechem go, Seek thy brothers, then speed hith-er, That of them I too may know. know."
 2. they as kind would be; But a - las! for hu-man blindness, E-vil were their thoughts of me. me.
 3. from my liv-ing grave; Thirst for gold my brothers moving, There they sold me as a slave. slave.
 4. I their lives would save! For the good that Heaven had wrought me, I be - held them, and for - gave. gave.

MOTTO. "All day do what is right."

All day do what is right, And sweetly you will sleep at night, And sweetly you will sleep at night.

MOTTO. "Never put off work."

Nev-er put off work till to - mor - row; I - dle-ness will sure - ly bring you sor - row.

THE MORNING CALL.

Allegro Spiritoso.

mf

mf

1. The morning call awakes us all! wakes us all, wakes us all; The morning call awakes us all, The west is blushing bright; The

This is a musical score for a hymn. It features two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo/mood is marked 'mf' (mezzo-forte). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves. The first line of the score shows the beginning of the hymn, with the lyrics '1. The morning call awakes us all! wakes us all, wakes us all; The morning call awakes us all, The west is blushing bright; The'.

sun mounts high and shadows fly, shadows fly, shadows fly, The sun mounts high and shadows fly Before the golden light.

2. The stars turn grey and fade away,
Far in the arch of blue;
While flowers below more brilliant grow,
In sparkling crowns of dew.

3. The birds awake from wood and lake,
And raise a matin lay;
While buzzing things, on gauzy wings,
Dance in the warming ray.

4. Let man; whose voice can so rejoice,
Raise high his songs of praise
To Him whose might formed life and light
From His eternal rays.

Moderately-gently.

THE WILD ROSE.

H. WERNER.

mp

1. Once I saw a sweet-briar rose, All so fresh-ly bloom-ing; Bathed with dew and blush-ing fair, Gent-ly waved by
2. "Rose," said I, "thou shalt be mine, All so fresh-ly bloom-ing;" Rose re-plied, "Nay, let me go, Or thy blood shall

balm-y air, All the air per-fu-ming.— Gent-ly waved by balm-y air, All the air per-fu-ming,
free-ly flow, For thy rash pre-su-ming,— Or thy blood shall free-ly flow, For thy rash pre-su-ming."

3. Wo is me, I broke the stem.
Life and fragrance doom-ing;
Soon the lovely flower was gone,
And the thorns remained alone—
Vanished all its bloom-ing.

4. Had I left thee, lovely flower,
In thy beauty bloom-ing,
Bathed with dew and blushing fair,
Thou wouldst still have filled the air
With thy sweet perfum-ing.

THROUGH NIGHT TO LIGHT:

Allegro. Solo or Chorus.

Or, Ever Confiding.

ZUMSTEEG.

1. Through Night to Light, and when in ut - ter dark - ness, Still may'st thou trust thy Fa - ther's care. Con-

- side! Con - fide! from midnight's darkness ri - sing, Comes morn, with sun - shine bright and clear.

2. Through storms to rest, and when the earth and heaven
By tempests seem together rolled,
Confide! Confide! for after storms and tempests
Bright, smiling skies shalt thou behold.

3. Through cold to warmth, and 'mid the winter's raging
And when earth's breast with ice is bound,
Confide! Confide! the snow and ice are followed
By Spring, with grass and violets crowned.

3. Through war to peace, and in the raging battle,
When thousand deaths enclose thee round,
Confide! Confide! for after war and fighting,
Peace shall again on earth be found.

5. Through death to life, and through the vale of darkness,
And through the weary path we tread,
Confide! Confide! for if in faith we slumber,
For bliss in heaven we leave the dead.

UP, 'TIS DAWN!

A. GERSBACH.

51

1. Up, 'tis dawn!—Sleep withdraws her heavy chain, And the world is free a - gain, Free and new - ly - born.

Life, with ren - o - va - ted force, Now re - sumes its dai - ly course, Up, 'tis dawn! Up, 'tis dawn!

2. Up, 'tis dawn!
See, the morning's rosy glow
Gaily gilds the world below,
And the night is gone;
Drive the fiends of sloth away
And to use devote the day;
Up, 'tis dawn'

3. Up, 'tis dawn!
Even so the youthful breast,
When with heavy griefs oppressed,
Wretched and forlorn;
Sees, at length, the clouds depart,
Hears Hope whisper in her heart,
Up, 'tis dawn!

RURAL DELIGHTS. A Holiday Song.

Joyously.

For Lads and Misses.

J. W. WEHRLLI.

Lads.

Misses.

1. Now glad-ly es-ca-ping From school and books, We elamber up the mountain, And pad-dle in the brooks. 2. How

sweet to be rang-ing Here, arm in arm. From field to grove, From field to grove thus changing, So free from fear and harm.

omit for
last ver.

day,
Ending for the last verse.

And praise our hol-i-day,

day, our hol-i-day,

And praise our hol-i-day,

our hol-i-day, our hol-i-day.

3. LADS.

In singing and springing
We pass the day,
While bat and ball and quorum,
And hide and seek we play.

4. MISSES.

While plucking and braiding
This wreath of flowers,
||: In singing songs :|| and dancing
We pass the pleasant hour.

5. LADS.

Yet louder, my comrades,
And louder sing!
Make every rock and mountain
With merry echo ring!

6. MISSES.

Come join me, my sisters,
Sing praise to heaven,
||: For blessings rich :|| around us,
And freely to us given.

7. ALL.

O life full of pleasure
And rich delight!
We wake at morn in safety,
And sleep in peace at night.

8. ALL.

Come, join we in singing,
Sing all who may,
||: Raise high your joy :||-ful voices,
And praise our holiday.

See ending for last verse.

ONE TRUE HEART.

Not too quick.

J. GERSBACH.



1. One true heart, to know and love me, Is the on - ly gem I crave; One true heart, with love en-
2. Fa - vor waits on smi - ling for - tune, Rich - cs waste like ear - ly dew, Beau - ty fades, and gra - ces
3. 'Mid the hol - low - heart - ed worldlings Nought so fair or sweet is found, As two sym - pa - thi - zing
4. Shar - ing in each oth - cr's sor - row, Shar - ing in each bless - ing given, Theirs a - like is shame or



1. dur - ring. E - ven to be - yond the grave. Light is earth - ly sor - row's dart, While I know a faith - ful heart.
2. van - ish. Still the faith - ful heart is true. Light is earth - ly sor - row's dart, While I know a faith - ful heart.
3. bo - soms, By the chain of friend - ship bound. Light is earth - ly sor - row's dart, While I know a faith - ful heart.
4. glo - ry, And a - like their hopes in heaven. Light is earth - ly sor - row's dart, While I know a faith - ful heart.

FLOWERS. Hy - ho! Lit - tle flower, flour - ish and blos - som, Let thy bud in beau - ty break,

Let thy fra - grant sweet - ness wake. Hy - ho! Lit - tle flower, flour - ish and blos - som'

2. ZEPHYRS.

Hyho! Gentle breeze kindly regale us!
 Mild the sky that smiles above,
 Earth beneath is filled with love;
 Hyho! gentle breeze, kindly regale us!

3. STREAMLETS.

Hyho! Meadow streams, welcome your flowing!
 Hie along, 'midst hills and dells,
 Bright your silvery rippling swells;
 Hyho! Meadow streams, sweet is your flowing!

4. BIRDS.

Hyho! Birds of Spring, sing forth your pleasures!
 While ye pass on nimble wing,
 Let your gladdening music ring;
 Hyho! Birds of Spring, sing forth your pleasures!

5. MAN.

Hyho! Heart of man, join the rejoicing!
 Wilt thou let thyself be sad,
 When all else around thee's glad?
 Hyho! Heart of man, join the rejoicing!

Allegretto.

TEACHER AND SCHOLARS. Dialogue.

FRENZEL.

55

Teacher or Parents.

Scholars, in Terzett.

1. Who shows the sun his path of light, Who shows the stars their way by night. That never stray nor wander ? 'Tis God who shows them
2. Who taught the birds their songs of cheer. So pleasing to the listening ear, With neither books nor letters ? They all were taught by
3. Who made the woods and fields so fair ? Who filled with odors sweet the air ? Who made the lovely flowers ? All, has our heaven-ly
4. Who made the fruit, so sweet and fine ? Who gave the milk to lowing kine ? Who crowned the fields for harvest ? Our Father God, the
5. Who gave you friends and parents dear, To guard your path from harm and fear, And love you well and truly ? Our Father God, the

1. all their way, He ne'er for-gets them, night or day ; We all a-like en-joy his care, Who sees and numbers ev - ery hair.
2. God in heaven, Who to the birds the power has given To sing his praise in notes so clear, So pleas-ing to the list-ening ear.
3. Fa-ther done, He made and blessed them every one ; He is their God as well as ours, And ne'er forgets stars, birds, and flowers.
1. source of good, Gives soul and bod-y dai - ly food ; May He, with these, on each bestow A thank-ful heart, his love to know.
5. God of Heaven, Has earthly friends and parents given, To guard us safe and keep us well, And bring us home, with Him to dwell.

AMERICA. Patriotic Song.

FRANZ ABT, Switzerland.

1. Freedom's sons, come join in chorus, Praise this favored spot of earth; Praise the skies now smiling o'er us, Praise the land which gave us birth. Praise the land which gave us birth. Though our sky is oft-en frowning, Though our land is rough and sear: Health and peace our labors crowning, Bless the cheerful spirits here, Health and peace our labors crowning, Bless the cheerful spirits here.

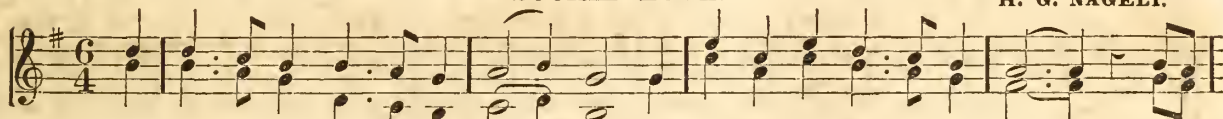
NOTE. The above beautiful composition was originally written to a Swiss patriotic song, and took the highest prize at one of the great musical festivals in Switzerland.

2. Here are equal rights defended,
 Riches fill the busy hands ;
 Then be welcome kind extended
 To th' oppressed from other lands :
 Let them come and join the chorus,
 Let them praise this spot of earth ;
 Praise the skies now smiling o'er us,
 Praise the land which gave us birth.

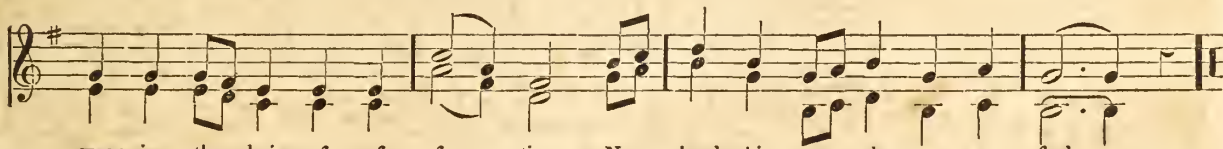
3. Freedom's sons of every nation
 Here a hearty welcome greet,
 While no haughty tyrant frowning,
 E'er invades your dear retreat ;
 Come and help us swell the chorus,
 Praise this hallowed spot of earth ;
 Praise the skies now smiling o'er us,
 Praise the land which gave us birth.

SOCIAL LOVE.

H. G. NÄGELI.



1. How sweet is the bond-age so ten - - der, Which binds us to each of our kind ; When



wear - ing the chains of af - fec - tion, No hard - ship or sla - very we find.

2. This fetter binds all in its circle,
 The pious. the gentle. the brave ;
 It is worn from the dawning of childhood ;
 But stops not to rest on the grave.

3. It draws us to realms of the blessed,
 Where loved and departed ones meet ;
 Sees the face of our Father in Heaven,
 And worshipping, bow at his feet.

MOTHER, THOU ART THE DEAREST ONE. Duet.



1. Moth - er, thou art the dear - est one, Let these fond arms en - fold thee; } Tho' worldly
When thou'rt not by, I am sad and lone, Blest when I thus be - hold thee;



feel - ings the heart es - trange, Tho' each one else be dis - card - ed, Thou shalt be ev - er re -



ward - ed With love, with love that no time can change.

2. Yes, dearest mother, thy care for me,
Claims thy child's best affection;
How, if I fail in truth to thee,
Can I hope Heaven's protection?
Not a whole life devoted so,
E'er can repay the debt I owe;
Thou art the dearest the dearest
I on this earth, this earth can know.

Not too quick.
Solo or Semi Chorus.

TELL ME WHY. Dialogue.

C. M. von WEBER. 59

Ritard.

1. Q. Tell me why blossoms of fragrance and beauty, God o'er earth's bosom thus scatters a - round? Is it, that

Inst.

Chorus.

cattle, so stupid and senseless, Rend them and tram - ple, like weeds on the ground? No; but our Father in kindness has

Voice.

given, Flowers for earth's bo - som, and stars for the heaven.

2. Q. Tell me then, why, in the blue arch of heaven,
Storms and dread tempests so often appear?
Is it that lightning and bellowing thunder
Trouble and frighten poor timid ones here?
A. No; but to strengthen our faith and our trust
Storms are permitted around us to burst.
3. Q. Tell me why night comes in terror and darkness,
Bringing her shadows of wonder and fear;
Is it that dread may assail and distress us,
Making our pillows unwelcome and drear?
A. No; but that we, with the spirit's clear sight
Look to the Fountain of Life and of Light.

CALL TO ECHO.

C. M. von WEBER.



1. E - cho, by mu-sic's spell, Come from thy lone-ly cell; Ze - phyr is sleep - ing, Flowers are
 2. Come E - cho, catch my song, Wait the light theme a - long; Oft have I taught thee, Oft have I
 3. Sweet E - cho, come to me, Mel - o - dy calls to thee; Hear my late sigh - ing, Catch music



1. weep - ing, Si - lence her vi - gil is keep - - ing, Si - lence her vi - gil is keep - ing.
 2. sought thee, Fol - lowed, but nev - er have caught thee, Fol - lowed, but nev - er have caught thee.
 3. fly - ing, Save it one mo - ment from dy - - ing, Save it one mo - ment from dy - ing.



Slow and expressive.

THE CHILD'S FIRST PRAYER. Duet.

HENRY R. BISHOP. 61

1. Where shall the child's first prayer be taught? Who shall di-rect the in-fant thought? Oh, kneeling by that Moth-er's
2. Where is the Mother's bed of death? Who shall re-ceive her part-ing breath? Oh, on that Child's devo-ted

1. side, The Moth-er's lip shall be the guide; The lit-tle hands to-gether pressed, Up-
2. breast, The Moth-er's wea-ry form shall rest; The Child shall bathe the burn-ing cheek, And

1. on the Moth-er's knee shall rest, And with de-votion she will share The pleadings of that sin-ple prayer.
2. sooth-ing words the Child shall speak; Smiling un-wear-ied to the last, And whispering hope when hope is past.

THE BIRD, THE BOOK, AND THE FLOWER.

Written and composed by FANNY E. LACY.

With simplicity.

1. If I were a lit-tle flower, Peeping forth in May, Hap-py in your sheltering bower. To cheer you all the day ;
 2. If I were a lit-tle bird, Perched upon a bough ; Sweetest song that e'er you heard, Then should soothe your brow :
 3. If I were a lit-tle book, Happy should I be, When your eyes of love did look Kind-ly up-on me ; But

1. Then for you and on-ly you, I would bloom so gay ; Ah ! not like a flow-er's hue, To fade with sum-mer's day.
 2. Merry would I sing to you, All the summer's day ; Not like a sum-mer bird un-true, To sing and fly a - way.
 3. best of all, I'll be for you A duteous, loving heart, Where-in you may joy to view The les-sons you im - part.

THE LINDEN TREE. Terzett.

Arranged from CARL LÖWE. 63

Gently.

1. { O lin - - den tree, how sweet art thou, When bees are o'er thee fly - - ing,
Soft zeph - - yrs whis - pering through thy boughs, And leaf - lets soft re - ply - - ing.

O lin - den tree, in val - leys green, With boughs all blos - som laden, blossom laden How ma - ny sighs, how

ma - - ny vows, Thou hear'st from lad and maid - en.

2. O linden tree! O linden tree!
Why fade thy blooming bowers?
Is it to teach, joy, life, and love,
Fade as the linden flowers?
The birds all love the linden tree,
And sweetly there, at even,
The heart that knows the source of joy
May raise itself to heaven.

TAKE THESE FLOWERS. Duet.

L. DEVEREAUX.

Gently.

1st Voice. Take these flowers, so wildly blooming. Bind them round thy auburn hair; Which, in graceful ringlets flowing, Shades a form as
2d Voice. Sweet those flowers, so wildly blooming. Bind them round my auburn hair; While in mem'ry grateful flowing, Thoughts of thee and

pure as fair. } But whene'er their bloom hath faded, I'll cast them not in scorn away; No! the wreath that love hath braided
home are there. } But whene'er their bloom hath faded, O, cast, &c.

Must be cherished, must be cherished, must be cherished in de - cay.

2.
1ST VOICE. Take this wreath, which now discloses
A' its beauties and perfume;
Be thy love sweet as the roses,
Lasting as the Am'ranth's bloom.

2D VOICE. I'll take the wreath which now discloses
All its beauties and perfume;
Be my love sweet as the roses,
Lasting as the Am'ranth's bloom.

BOTH. But when e'en its bloom hath perished,
(1. I'll) (O) cast it not neglected by;
(1. If) (Let) it be by friendship cherished,
And its fragrance cannot die.

Very quick and sprightly.

VACATION SPORTS.

Music of the 18th century.

65

1. { Come out with me on this fine sum-mer morn-ing, Wander a-broad o-ver woodland and lawn,
Plucking wild ro-ses all blooming and twi-ning, Shaking the dew-drops from bri-er and thorn;

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, sprightly style characteristic of 18th-century dance tunes.

And, as we wan-der free, Raise high a song of glee, While e-cho mocking, we cheer-i-ly sing,
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

pp

The second system of music continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the staves, with the vocal line corresponding to the upper staff.

2. Joyfully, comrades, with singing and shouting,
Make the old aisles of the forest ring clear!
Fall, and jump up again—O, never mind it!

Moss and soft cushions of lichen are here. And as we, &c.

3. Follow, again—follow after your leader,
Over the forest, the meadow, and plain!

Mind not the brook, or the marsh, or the mountain,
Follow your leader! ha! follow again! And as we, &c.

4. Scattering o'er meadow, and woodland, and mountain,
Careless and fearless, we wander forth free;

This is our holiday! let us enjoy it!

Let us enjoy it in innocent glee!

But, when the day is done,

Back to our homes we'll run,

While echo silent, we cheerily sing, La, la, la, &c.

1. When I forth must stray On my dangerous way, Tho' at parting grief my heart may wring, Yet I shed no tear, Speak no

La, la, la, la, la, la, la, - - - la,

word of fear, But thus ev-er gay-ly do I sing, La, la, la, la, la, la, la, la, la, la, la,

* In crossing the Alps of Switzerland, a guide (Fuhrer) is necessary, both in order to see all the beauties of the scenery, and also to avoid the dangers of avalanches, precipices, etc. Strong, fearless, and intelligent men are licensed by the government for this business, and it becomes their occupation for life. They reside in the valleys, but in travelling seasons are necessarily much of their time upon the mountains. They are often exposed to severe hardships and dangers. A week is generally occupied in crossing the Bernese Alps.

THE MOUNTAIN GUIDE. Concluded.

67

la, - - la, la, la, la, la, la, la, - - - la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, - - - - - la - - - - -

2. When, from peak to peak,
Thundering echoes wake,
When a thousand dangers round me spring
O'er the mountain drear,
Sinking hearts to cheer,
Still thus ever gayly do I sing,
La, la, la, &c.

3. When, at setting sun,
All our labors done,
I may homeward turn my weary feet,
When the taper's light
Gleams before my sight,
Loud I raise my voice sweet home to greet,
La, la, la, &c.

THE SLEIGH RIDE. "O, swift we go."

1. O, swift we go o'er the fle - cy snow, When moonbeams spar - kle round When hoofs keep time to

When moon - beams sparkle round, l

mu - sic's chime, As mer - ri - ly on we bound, as on we bound, As mer - ri - ly on we

we bound, - - - - -

bound, As mer - ri - ly on we bound, As mer - ri - ly on we bound, As mer - ri - ly on we

The musical score is written for piano and voice. It consists of three systems of music. Each system has a piano accompaniment on the left (treble and bass staves) and a vocal melody on the right (treble staff). The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are written below the vocal staff. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

ECHO CHORUS.

From "Flora's Festival."
Words and Music by J. H. HEWITT.

Allegro. Chorus. *ff* **Echo *pp***

1. Echo in the hollow glen, Wake ye from your stilly sleep; Let us hear your voice again, Clear and deep, Clear and deep.
2. Echo in the hollow glen, Prithee hear our happy song, Then repeat the mellow strain, Loud and long, Loud and long.

Chorus *f* Repeat with Echo *pp* **Cho.** *f* Repeat with Echo *pp* **Cho.** *f* Repeat with Echo *pp* **Chorus** *f* **Echo *pp***

1. Warble for us, E-cho sweet, Tell-tale spi-rit, lis-ten; Now our merry song re-peat: Answer now, sir, now,
2. Happy could we dwell, like you, In the silent val-ley; Sleeping years and ages through. Will you come, you come,

f **Echo *pp*** **Chorus. Echo. Chorus. Echo. Chorus.** **Echo.**

1. Echo, pray, O pray, Will you join our feast to day? Will you, will you, Will you, will you, Will you, pray? Will you, pray?
2. Echo, say, O say, Will you join our feast to-day? Will you, will you, Will you, will you, Will you, say? Will you, say?

Waltz Movement. Staccato.

SUNSET.

From "Flora's Festival,"
Music by STRAUSS.

71

1. The gold - en sun sinks in the west, The mountain tops re - tain his beams, The pa - rent bird flies to her
2. Now dim - ly through the mist - y blue The stars are peep - ing one by one, Il - lu - ming ev - ery drop of

1. nest The fire - fly through the val - ley streams; The whip - poor - will be - gins his lay, And ro - sy
2. dew That just has trem - bled in the sun; The night - bird spreads his hea - vy wings, And hov - ers

1. twi - light paints the sky; While creep - ing on with man - tle grey, And noise - less step, night dims the eye.
2. o'er the si - lent dell; The night - in - gale her ves - per sings, And na - ture bids the day fare - well.

Joyously.

THE SEASONS.

H. G. NÄGELI.

1. How love - ly the seas - ons in chang - ing, When each brings its share of de - light; Its

day, full of use and en - joyment, Its rest, and soft slum - ber at night. How love - ly the seas - ons in

1st time. 2d time.

chang - ing, How sweet, how sweet is the change of the year. sweet is the change of the year.

THE SEASONS Concluded.

73

2. The Spring breathes a zephyr, and Nature
Awakes and is lovely again;
Green covers the vine and the tree-top,
And flowers deck the hillock and plain.
How lovely, &c.

3. Then Summer, with warm-beaming sunshine,
Comes ripening what Spring made alive;
And gives us, when fainting we languish.
Fresh fruitage, to cheer and revive.
How lovely, &c.

4. Next Autumn, all loaded with blessings,
And scattering her vintage and grain;
Brings boughs, with their fruit deeply loaded,
And herbage for valley and plain.
How lovely, &c.

5. Then Winter comes, gloved, shoed, and muffled,
His sleigh-bells, his sleds, and his coast,
So charming, 'tis hard to determine
Which season delights us the most.
How lovely, &c.

THE GRAVE. "Tranquil and peaceful."

FLEMMING.

Soft and Slow. *pp* *cres.* *p* *dim.*

1. Tranquil and peace-ful is the path to Heav-en, Where now so ma - ny, fresh from earth's ripe vintage, So many

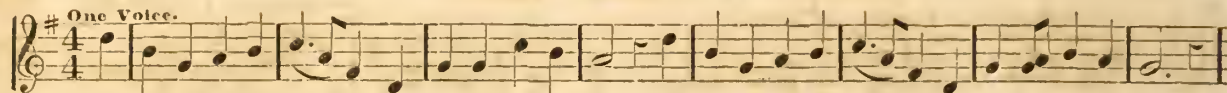
hap - py, high, and blessed spir-its Wait to re - ceive us.

2. There, life is blissful! shall the spirit tremble?
Bright, heavenly angels wait to lead us yonder;
There dwell the spirits purified by suffering,
Blessing and blessed.

3. There our lost rose-buds in our hands shall open;
Love, pure and holy, in our bosoms glowing
Flows from the Father, source of every blessing,
Living and loving.

GOODNESS, GRACE, AND BOUNTY.

Popular Melody.



1. The smallest and most precious Come from our Father's hand, The grass blade and the planet, The o-cean and the land.
2. From Him are tree and herbage; From Him, the fruit and corn, The spring and smiling summer, The night and cheerful morn.
3. He gives us joyous sunshine, And night, with slumbers sweet; He gives to kine their herbage, To man the finest wheat.
4. He watches round our pillow, And guards our steps with care; The lowest prayer we ut - ter, Is heeded by His ear.
5. Then let us bow in spi - rit To Him, our God a - bove, And trust our heavenly Father With true and filial love.

Chorus to all the stanzas.



MORNING THOUGHTS. Terzett.

Arranged from A. MÜHLING.

75

The first system of the musical score is written for three voices (Soprano, Alto, and Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody is composed of eighth and sixteenth notes, with some rests. The piano accompaniment consists of chords and single notes.

1. Tremble soft-ly, harp-strings, tremble, Gently to the morning air; 'Mid the sweet repose of na - ture, All my

1. Tremble soft-ly, harp-strings, tremble, Gently to the morning air; 'Mid the sweet repose of nature, All my

songs are turned to prayer, 'Mid the sweet re - pose of na - - ture All my songs are turned to prayer.

The second system of the musical score continues the melody and piano accompaniment. It includes dynamic markings: *f* (forte) and *p* (piano). The piano accompaniment features a prominent bass line with eighth notes.

songs are turned to prayer, 'Mid the sweet re - pose of na - - ture All my songs are turned to prayer.

songs are turned to prayer, 'Mid the sweet re - pose of nature All my songs are turned to prayer.

2. Rosy morning light is gleaming
Brightly over bush and tree,
||: While creation, newly waking,
Joins the joyful harmony. :||
3. Through the grove's green, winding arches
Hymns from winged choirs resound;
||: Clouds of sweetest incense rising, :
From the breath of flowers around. :||

4. O! how sweet to feel around me,
Nature's untaught worship rise,
||: Bringing all their simple offerings,
To their Maker, good and wise. :||
5. On the wings of morning rising,
May my spirit upward fly,
||: Till I sing the songs of Zion
With the angel choir on high. :||

Very Quick.

MAY SONG.

Altered from J. A. P. SCHULTZ.

1. { O the love-ly month of May, } When by vale and mountain, When by brook and fountain, { Flowrets bloom, and
Ev - er welcome, ev - er gay! } In the love - ly

insects play, } O the love-ly month of May, } ev - er gay, - - -
month of May. } Ev - er welcome, ev - er gay! } Ev - er wel - come, Ev - er welcome and ev - er gay,

Ev - er wel - come, ev - er gay.
gay.

2. O how fresh the morning air!
O how lovely all things are!
Birds so gayly singing;
Woods and meadows ringing;
Buds and blossoms fresh and bright;
Leaves so green, enchanting sight. O, the lovely, &c.

3. Hark! the universal shout!
Nature's fairest forms are out!
Lambs are bleating, skipping;
Bees are buzzing, sipping;
Walk, or ride, or row the boat,
Stand, or fall, or sink, or float. O, the lovely, &c.

ERIN IS MY HOME.

Bohemian Melody.

77

p *Cres.*

1. Oh, I have roamed in ma - ny lands, And ma - ny friends I've met; Not one fair scene or kind - ly smile Can
2. If Eng - land were my place of birth, I'd love her tran - quil shore; If bon - ny Scotland were my home, Her

f *Dim.* *p* *p*

1. this fond heart for - get; But I'll con - fess that I'm con - tent: No more I wish to roam. Oh, steer my bark to Erin's
2. mountains I'd a - dore; Tho' pleasant days in both I pass, I dream of days to come. Oh, steer my bark to Erin's

f

1. isle, For E - rin is my home, Oh, steer my bark to E - rin's isle, For E - rin is my home.
2. isle, For E - rin is my home, Oh, steer my bark to E - rin's isle, For E - rin is my home.

THE SINGER'S INVITATION.

Popular Melody.

Allegro.

1. Come, come, come, Sil-ver lay, Measure gay, Chasing every care a-way; Voices free, Joy-ous-ly Swell in har-mo - ny.

2. Come, come, come, Not a tear, Not a fear Ever mars our pleasure here; Sweet the strain Wakes again, Soothing every pain.

1. Eve-ry eye is beam-ing bright. Every heart is leap-ing light; Happy throng Quickly join In the mer-ry song.

2. Live-ly notes our tongues employ, All u - ni - ted know the joy; Hearts rebound To the sound Floating all a - round.

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Happy throng, Quickly join In the mer-ry song.

Hearts rebound To the sound Floating all a - round.

THE VOYAGER. Duet.

F. MENDELSSOHN BARTHOLDY.

Allegro Agitato.

1. I lean against the quivering mast, And count each billow swelling: A - dieu, my own dear na - tive

land! A - dieu, my own dear na - tive land! Where all I love are dwelling, Where all I love are

dwell - ing, Where'all I love are dwell - - ing.

2. My humble home is still in sight;
I see its windows gleaming;
||: I gaze and gaze till sight is lost :
||: For tears are sadly streaming. :||
3. Ye blinding tears, keep back awhile;
The shore is fast receding;
||: Sad, sinking heart! O, break not yet, :||
||: Though every pore is bleeding. :||
4. O, break not yet—for if on earth
I meet my dear ones never,
♯ In faith I see a blissful land, :||
||: Where friends ne'er more will sever. :||

SUNDAY BELLS.

Arranged from the German.

81

Bim, bam, bim, bam bim, bam, &c. bim, bam, bim, bam, &c. Bells - - - are ringing loud - - - and
 bim, bam, bim, bam, &c. bim, bam, bim, bam, &c.

Bim, bam, bim, bam. bim, bam, bim, bam, bim, bam, bim, bam, bim, bam, bim, bam,

clear; Hear them sounding far and near, Listen, for they seem to say, Come, this is the Sabbath day, Come to church and never stray,

bim.

2.
 Bells are ringing loud and clear;
 Hear them sounding far and near;
 Sabbath bells, your cheering sound,
 Filling all the air around,
 Tells us where true peace is found.

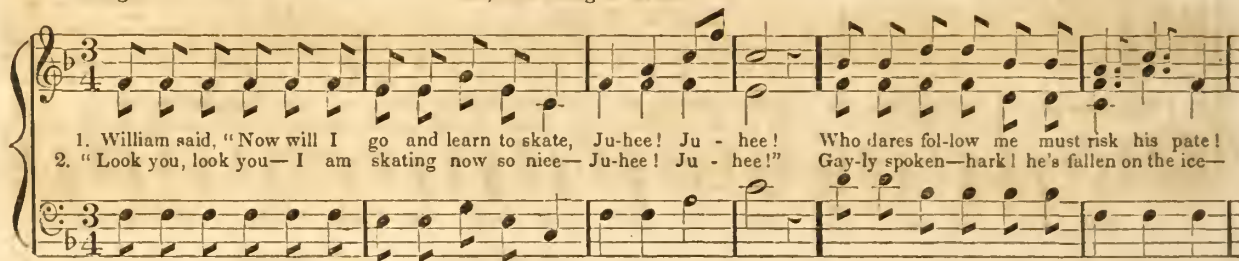
3.
 Bells are ringing loud and clear;
 Hear them sounding far and near,
 Banish every earthly care,
 Come to praise and come to prayer,
 Come and meet a blessing there.

FIRST BEGINNINGS OFT ARE HARD.

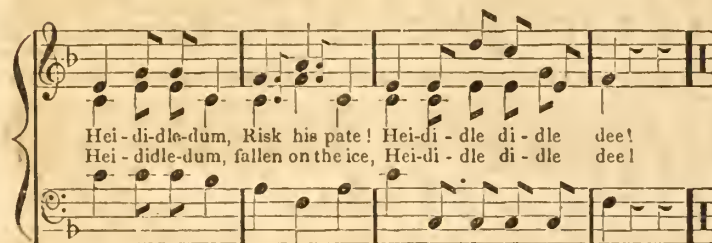
Tyrolean Melody.

Allegro.

Or, Learning to Skate.



1. William said, "Now will I go and learn to skate, Ju-hee! Ju - hee! Who dares fol-low me must risk his pate!
2. "Look you, look you— I am skating now so nice— Ju-hee! Ju - hee!" Gay-ly spoken—hark! he's fallen on the ice—



Hei - di-dle-dum, Risk his pate! Hei-di - dle di - dle dee!
Hei - didle-dum, fallen on the ice, Hei-di - dle di - dle dee!

5.
Now let's something learn from Willie's skating song,
Juhee, juhee!
Never get discouraged your life long—
Hei-didle-dum—your life long—
Hei-didle didle-dee!

3.
Up he jumps and says, "Now I've begun to learn,
Juhee, juhee!"
Laughing gayly, now he takes another turn—
Hei-didle-dum—takes another turn—
Hei-didle didle-dee!

4.
Often falling, often bravely he returns,
Juhee, juhee!
Till he skating well, and safely learns—
Hei-didle-dum—safely learns—
Hei-didle didle-dee!

6.
First beginnings oft are hard—yea, very hard,
Juhee, juhee!
Never mind it—onward! there's your reward—
Hei-didle-dum—there's your reward—
Hei-didle didle-dee!

WAKE AND SING.

Arranged from AUBER.

83

Lively and strong.

1. } Wake and sing, { brothers } sing!
2. } Wake and sing, { sis-ters }

Virtue's sons should ever happy, happy be. Wake and sing, brothers sing, No night should
Ev-er let us cherish Deeds of love and truth; Wake and sing, brothers sing, So when

Wake and sing Brothers sing,

Wake and sing, brothers sing,

Wake and sing, wake and sing.

them dis-sev-er From their merry glee. Wake and sing, brothers sing. Wake and sing, brothers sing wake and sing. Heaven itself with
time shall perish, Fresh shall be our youth. Wake and sing, brothers sing, Wake and sing, brothers sing wake and sing. Heaven with watchful

sing, Wake and sing, brothers sing.

mild-est pleasure. Waits to hear our joy-ful meas-ure, Wake and sing. wake and sing - - Wake and sing brothers sing.
care shall guard us. Heaven with boundless good reward us. Wake and sing. wake and sing - - Wake and sing. brothers sing.

Wake and sing, brothers sing.

HOMEWARD BOUND.

RIGHINI.

Sprited.

1. Gallant ship, now cleave the bil - lows, Cleave the clear and sil - ver deep' Fill my
 2. Breezes rise, and speed me on - ward, Leave me not to lin - ger here! When the
 3. Ev - er for - ward! for - ward! for - ward! Bear me on - ward, freshening breeze, To the
 4. Memory. ev - er true and wak - ing, Bears me swift - er than the wind, To the

1. sails, ye swell - ing breez - es, Gal - lant ship, now on - ward sweep! Gal - lant ship, now on - ward sweep!
 2. heart is homeward yearning, Day and night are slow and drear, Day and night are slow and drear.
 3. land so loved and longed for. Decked with roofs, and fields, and trees, Decked with roofs, and fields, and trees.
 4. friends now sad - ly wait - ing, On the shores I left be - hind, On the shores I left be - hind.

fp *f*

THE ALPINE HERDSMAN.

Tyrolle. 85

Allegro.

1. High up on the point of yon mountain I dwell, No spot on earth's bosom can please me so well;

There bloom sweetest flow-ers, clear springs bubble there, And sweet mountain bells ring so lively and clear:

Ju - hee! Ju - hee! so lively and clear, clear.

2.
I look toward the village, smoke-hidden from view,
Then feast on the breath of the mountain anew;
I look toward my flocks, and if any I lack,
I take up my Alp-horn and summon them back.
Juhee! Juhee! and summon them back.

3.
When driven by Winter, I go to the vale,
To pine with the dwellers, so sad and so pale;
I live on the thought that when Spring melts the snow,
Again to the peak of the mountain I go.
Juhee! Juhee! to the mountain I go.

SING A SONG.

REICHARDT.

Allegro.

1. High feasting makes us earthly, And nev-er helps to rise; Deep drinking drowns the spirit, And keeps us from the skies; Loud

mirth is false and hol-low, Nor makes us happy long; But would a man be mer-ry, Why, let him sing a song. But

would a man be mer-ry, Why let him sing a song, Why let him sing a song. let him sing a song. a song, sing a song.

SING A SONG. Concluded.

87

2.

Hard study may be tiresome,
It rains—'tis dull within ;
Companions may be tedious,
Their talk may be in vain ;
With tittle, tittle, tattle,
With chit-chat dull and long :
Then, friends, would you be merry,
Why—up, and sing a song.

3.

Though false ones may deceive you,
Though fickle ones forsake,
Though hollow friends may leave you,
And cause your heart to ache :
Let not such trifles grieve you,
Things cannot much be wrong,
If you but cast them from you,
Rise up, and sing a song.

4.

Though public praise may fail you,
Though friends unjustly blame,
Though slanderous tongues assail you,
And wound your honest name
With tittle, tittle, tattle,
With hinting, broad and long ;
Yet cast them all behind you,
And sing a cheerful song.

THE FOX AND THE GRAPES. A Fable.

Old Melody.



1. A hun-gry fox one day did spy, Fa, la, la, la, la, la, la, Some nice ripe grapes that hung on high, Fa, la, la, la, la, la, la, And
2. The fox he tried, and tried in vain, Fa, la, la, la, la, la, la, la, The tempting mouthful to obtain, Fa, la, la, la, la, la, la. He



1. as they hung they seem'd to say. In their inviting, qui-et way, "If you can eat us, sir, you may," Fa, la, la, la, la, la, la, la.
2. lick'd his lips for near an hour; But finding them beyond his power, He went and vow'd, *the grapes were sour.* Fa, la, la, la, la, la, la. He

YOUTHFUL FRIENDSHIP.

A. GERSBACH.

Andantino.
Semi Chorus.

The first system of the musical score is for the 'Semi Chorus' section. It consists of two staves, both in G major (one sharp) and 6/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music is in a moderate, flowing tempo (Andantino). The lyrics 'LADS. Spring's sweetest, early flowers, That blossom far and wide, With cheeks so warmly blushing, Stand fondly side by side.' are written below the staves.

LADS. Spring's sweetest, early flowers, That blossom far and wide, With cheeks so warmly blushing, Stand fondly side by side.

Chorus.
youth - - - ful friendship's band,

The second system of the musical score is for the 'Chorus' section. It consists of two staves, both in G major (one sharp) and 6/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music continues from the first system. The lyrics 'They are like youthful, youthful friendship's band. So like to spring - - time, soft and bland. So like to spring-time,' are written below the staves.

They are like youthful, youthful friendship's band. So like to spring - - time, soft and bland.
So like to spring-time,

MISSES.

2. As when the sun is rising
To bless the world anew,
With joy the flowers are weeping
Their tears of early dew:
This is like youthful friendship's power,
With tears of love for pleasure's hour.

LADS.

3. In thickest, shady forests,
The thrush is heard to sing;
And through the leafy arches-
Sweet notes of music ring:
This is like youthful friendship's power,
That cheers our hearts in darkest hour.

ALL.

4. As brooklets gently creeping
Through valleys soft and slow,
Their streams together joining.
In mighty rivers flow:
Such, such is youthful friendship's right,
To join and strive, for strength and might

MORNING SERENADE. Duet.

REICHARDT.

89

1. A - way with your slum - bers, the bright morning skies Pro - claim that the sun is all
 2. O, who can be sad, when each dew - drop so bright, Is spar - kling with plea - sure, to

1. rea - - dy to rise; The birds are all sing - ing, and this is their song, A - wake, O a -
 2. wel - - come the light; The wil - lows bow low, almost touch - ing the ground, And the flowers are all

1. - wake, you are sleep - - ing too long. The birds &c.
 2. of - - fering their in - - cense a-round. The birds &c.

3. To pleasure and praise you are called by each breeze,
 By gardens and meadows, by brooks and by trees;
 The wood is all dancing, each leaf flutters gay;
 All round us is pleasure, all round us is May.
 The birds are all singing &c.
4. The sun looks with smiles on the loving and bright,
 Who wander together, enjoying his light;
 In pleasure and play they with harmony join,
 All safe, in the care of a Father Divine.
 The birds are all singing, &c.

THE SWITZER BOY.

Swiss Song.

1. Here am I, a mer-ry Swit - zer boy, Hearty and full of joy; If you my world would see,

The first system of the musical score for 'The Switzer Boy'. It consists of three staves: a vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staff.

Come up here with me; Rise with the ri - sing sun, Sleep by the ri - sing moon, Swit - zer boy,

Ritard.

Ritard.

The second system of the musical score. It continues with the same three-staff format. The lyrics are written below the vocal staff. The word 'Ritard.' appears above the final measure of the vocal staff and below the final measure of the piano accompaniment, indicating a ritardando.

THE SWITZER BOY. Concluded.

91

Ritard. **A tempo.**

Swit - zer boy, this is my song, La la la, lau di, lau di, lau di, la, la,

Ritard. **A tempo.**

lau di, lau di, ho la lau di.

2. When I blow my Alp-horn loud and clear,
 All my dear herd appear,
 Here and there follow me
 Where I will lead ;
 When I at night go home,
 Yodling my lau di dum,
 Gretchen cries, Switzer boy. why tarry so long ?
 La la la, lau di, &c.

THE BOY AND HIS BOBOLINK.

From the German.

Or, Don't Cage the Birds.—Dialogue.

Solo.

1. BOY. { "Come, sing a song there, Bobolink, Ha, ha, ha, ha, ha, ha." } *Chorus.* Ha, ha, ha, ha.

Chorus. "O on the lin-den yon - - der, My

Solo.

songs would make you won - - der, But here the wir - ing is so strong, I have no room to sing my song."

Chorus. Ha. ha ha. ha.

Chorus. Ha, ha, ha, ha, ha, ha! No room to sing his song.

2. BOY. "Well, go and sing me two or three,
But then be sure come back to me!
Fly to the linden nearest,
Then sing your best and clearest."
He raised the door, and in a wink
Out flew the happy Bobolink.

CHORUS. Ha, ha, ha! Out flew the Bobolink.

3. Up, up he flew, from tree to tree.
"Rogue!" says the boy, you're cheating me!"
"No, no, 'twas you who cheated,
When your trap-cage you baited;
You took my freedom, and 'tis plain
I only take it back again."

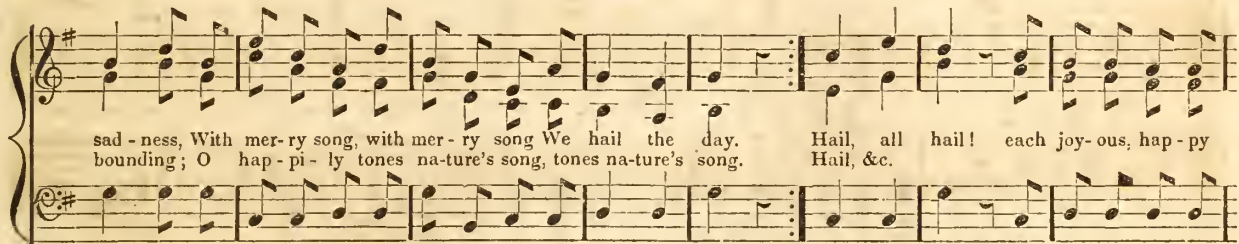
CHORUS. Ha, ha, ha, He takes it back again

MORNING SONG.

CHERUBINI. 93



1. Welcome, fair morning, Blithely re - turn-ing, Ac - cept our lay. Filled are our hearts with gladness, Banished the thought of
 2. Welcome each maiden, Light flower la - den, The fields a - long; Shepherds their flutes are sounding, Lambs on the pastures



sad - ness, With mer - ry song, with mer - ry song We hail the day. Hail, all hail! each joy - ous, hap - py
 bounding; O hap - pi - ly tones na - ture's song, tones na - ture's song. Hail, &c.

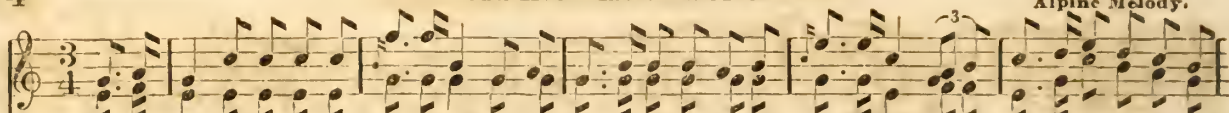


day. Hail, all hail! each joy - ous. hap - py day.

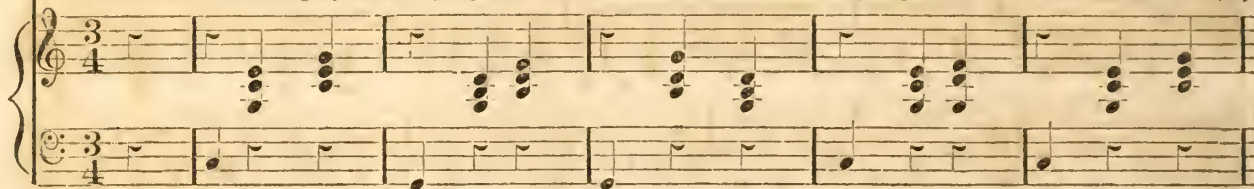
3.
 Raise then your voices,
 Nature rejoices,
 And why not we?
 Joy on the hill-tops glowing,
 Joy in the brooklet flowing,
 We hail the morn
 With merry glee
 Hail, all hail! &c.

SPRING ALP SONG.

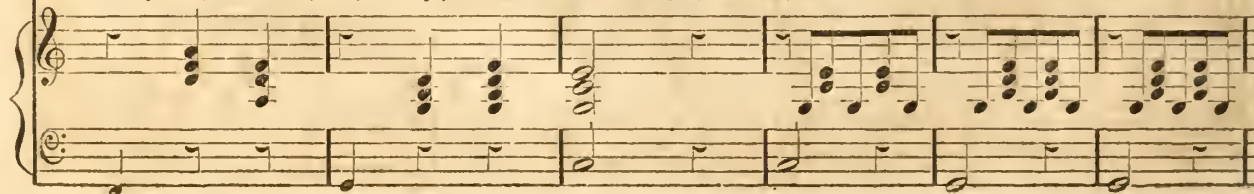
Alpine Melody.



1. When no snow on the Alma can be seen, And the mountains are all cover'd with bright green ; When the skies are blue, and when the
 2. 'Tis a joy, there, to see the sun a-rise, And the mer-ry lark when soaring to'ards the skies ; O so clear is then the sight, so
 3. When the chamois so gaily onward springs, When the maiden of the mountain clearly sings ; When I call and count the flocks, my



1. winds are calm, Then go I joy-ful-ly back to the Alm. La, la, la la, la - - - la, la, - - la, la, la,
 2. pure the air, Believe me, friends, 'tis joy to wander there. La, la, la, la, &c.
 3. dai-ly care, Believe me, all, 'tis joy to wander there. La, la, la, la, &c.



SPRING ALP SONG. Concluded.

95

The musical score is arranged in two systems, each with a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and rests. Dynamics like *pp* (pianissimo) and *f* (forte) are indicated. The lyrics are 'la, la, la, la, la, la, - - - la, la, - - la, la, la, la, la, la, la, la, - - - la, la, la, la, la, la, la.' The first system ends with a double bar line, and the second system continues the melody and accompaniment, also ending with a double bar line.

la, la, la, la, la, la, - - - la, la, - - la, la, la, la, la, la, la, la, - - - la, la, la, la, la, la, la.

SONG AT CLOSE OF SCHOOL.

Tyrolleu.

3d Treble, or Base.*



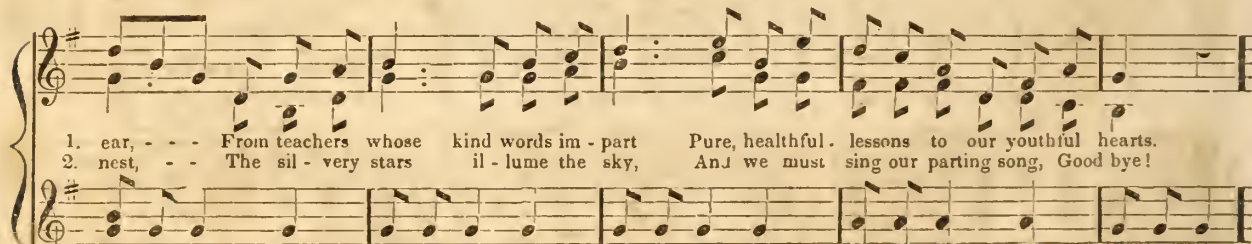
1 & 2. Good bye, good bye! our part-ing lay We'll glad-ly sing, then haste a-way; Good bye, good bye! the evening shades Are

1st & 2d Trebles.



1. The gen-tle tones we love to hear, Shall sweetly sound a-gain on memory's
2. The love-ly flowers will fold to rest, The cuckoo, too, will seek her peaceful

stealing o'er the hills and glades, Good bye, good bye! our part-ing lay We'll glad-ly sing, then



1. ear, - - From teachers whose kind words im-part Pure, healthful. lessons to our youthful hearts.
2. nest, - - The sil-very stars il-lume the sky, And we must sing our parting song, Good bye!

haste a-way; Good bye, good bye! the evening shades Are stealing o'er the hills and glades.

* Boys, or lowest female voices.

SONG AT CLOSE OF SCHOOL. Concluded.

97

Full Chorus.

1. A - way from our school, then, Its joys and its trea-sures, And peace to our school-room, the scene of our plea-sures.
 2. A - way to our homes, then, Their joys and their treasures, And peace to our school-room, the scene of our plea-sures.

SONG OF THE ABSENT. Duet.

C. M. von WEBER.

Slow and expressive.

1. Lone-ly? lone - ly? no, that am I not; For the true and ten - der - heart - ed,
 2. Hap - py? hap - py? no, that am I not; For the tears in si - lence steal - ing,
 3. Mournful? mourn - ful? no, that am I not; For in dis - tant moun - tains dwell - ing,
 4. Ho - ping? ho - ping? that in truth am I; For the hours their flight are wing - ing,

1. Tho' by leagues of dis - tance part - ed, Dwell in mem - ory here, Dwell in mem - ory here.
 2. Sad and heart-felt thought re - veal - ing, Tell me I am here, Tell me I am here.
 3. Lov - ing hearts for me are swell - ing, While I lin - ger here, While I lin - ger here.
 4. Near - er still the mo - ment bring - ing, When I meet them there, When I meet them there.

THAT IS THE SONG FOR ME. Duet or Trio.

Moderato.

1. Tell not of sor-row, though the song in sweet-est meas-ure flow a-long;

Though its sad ca-dence fall as clear As dis-tant wa-ters on the ear, on the ear.

Or as the sigh-ing winds that breathe A-mid the groves, or o'er the heath; But
waters on the ear, - - - Or as the sighing winds that breathe

THAT IS THE SONG FOR ME. Concluded.

99

When the strain is blithe and free, is blithe and free, That is the song, the song for me, - -

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the upper staff.

That is the song, the song for me.

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the upper staff.

2.

Sing ye of pleasures that are found
In woodland wild by fairy ground;
Of summer skies that brightly gleam,
And waters dancing || 'neath their beam: ||
Of festal groups and joyous hearts.
And all that happy thoughts imparts:—
And when the strain || breathes joy and glee, ||
That is the song, the song for me.

JUNE, LOVELY JUNE. Round in four parts.

1. 2. 3. 4.

June, love-ly June Now beau-ti-fies the ground, The notes of the cuck-oo Thro' the glad earth re-sound.

The musical score is a round in four parts. It consists of a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The melody is written in the staff, and the lyrics are written below it. The score is divided into four parts, each starting with a number (1, 2, 3, 4).

HUNTERS OF THE WEST.

From the German.

1. Come forth, ye hunters, blithe and gay, The merry horn is sounding, And thro' the startled woods away, The deer are swiftly

bounding, The deer are swift-ly bounding; The morning's red, and fresh the air, As forth we wander, free from care, The

for- est hunters gay, The for- est hunters gay.

2. What though amid the greenwood tree
We hear the panther howling?
What though the coucher drearily
In darksome glen be prowling?
A rifle's true and steady aim
Will save from care—from care and harm,
The forest hunters gay.
3. Now brightly on the prairie lea
The pearly dew is glowing,
And 'neath the thick and shady tree
Fair crystal streams are flowing:
And moving mid the varied show,
All blithely singing as they go, The forest hunters, &c.

GOOD MORNING

101

Allegro, with Spirit.

From the German.

Chorus.

1. Day is breaking o'er the hills, Dancing on the lit - tle rills: Rouse ye, bro - thers, sis - ters, all!
2. Sing we then our morning song; We have sung it oft and long; Ev - ery morn 'tis fresh and new

Solo. 1.a

2.a

3.a

4.a

1. Cheer-ly to each oth - er call, Good morning, good morning, good morning, good morning, good morning, good morning, good
2. As yon pearl-y drop of dew, Good morning, &c.

Semi Chorus.

1.b

2.b

3.b

4.b

5.b

6.b

7.b

morning, good morning, good morning, good morning, good morning, good morning, good morning, good morning, good

* For remaining verses see page 136.

a Different Solo voices.

b Different divisions of the school.

GOOD MORNING. Concluded.

S. *Solo.* *Chorus. FF*

morning, good morning, good morn - - - - - ing, good morn - - ing, good morning.

The musical score is for a piano accompaniment. It features a treble and bass staff. The key signature has two sharps (F# and C#). The melody is primarily in the treble staff, with some chords in the bass. The lyrics are written below the notes.

PRAISE OF MUSIC.

W. B. BRADBURY.

Moderato.

1. O harmo - ny, my heart's de - light; My joy and so - lace, day and night; Thee have I cho - sen for my own, And

The musical score is for a piano accompaniment in 3/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass. The lyrics are written below the notes.

thou shalt be my love a - lone; All sor - row I be - hind me fling, And raise my heart and voice to

thou shalt be my love a - lone; All sor - row I be - hind me fling, And raise my heart and

The musical score continues from the previous block. It features a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass. The lyrics are written below the notes.

The Last are for the Repeat. La, la, la, la, la, la, la, la, la, la, la, la, la,

sing, And music, thou shalt ev - er be

voice to sing, And music, thou shalt ev - er be A rich in-her-it-ance to me, A rich in -
la, la, la, la, la, la, la, la, la, la, la. A rich in-her-it-ance to me, And music, thou shalt
- her - - it - ance to me.
ev - er be A rich in-her-it-ance to me.

2.

Let those contemn who prize thee not,
I leave them to their tuneless lot;
And when distress or care assail,
If thou, my solace, ne'er should fail,
All sorrow I behind me fling,
And raise my heart and voice to sing;
For music, thou wilt ever be
||: A rich inheritance to me. :||

3.

But when sore griefs oppress the heart,
When health, and joy, and strength de-
part,
My heart in grateful love shall swell,
To Him, who doeth all things well;
To Him, of life and light the spring,
I raise my heart and voice to sing;
Then, music, thou indeed shalt be
||: A rich inheritance to me. :||

BEAUTIES OF THE COUNTRY.—TUNE, "Praise of Music."

1.

The country is my heart's delight,
So calm and still, so clear and bright!
There life is pure, there life is sweet,
There honest hearts in friendship meet;
There birds of summer chant their lays;
There happy flocks on meadows graze;
There silvery streams and rippling rills,
||: In beauty flow amidst the hills. :||

2.

There flowrets bloom, of every hue,
And smile beneath the morning dew;
There verdure crowns the mountain's height,
And twinkling stars are clear by night;
'Tis there, amidst the silent grove,
I love in summer days to rove,
And seek the cave, and seek the glen,
||: A far from every human ken. :||

3.

There stiff constraint, and custom's round,
And heartless smiles are never found;
There life, from vicious arts kept free,
Is fraught with worth I love to see;
O, let the country be my home!
O, let me there in freedom roam!
The country is my heart's delight,
||: 'Tis all so calm, so still, so bright. :||

VACATION SONG.

Arranged from SPONTINI.

In marching movement.

How rap-id - ly the days are winging,

1. Farewell to books, the birds are sing - ing, How rapid-ly the days are winging. How rapid - ly the days are

wing - ing. Come, broth - ers,* let us haste a - way, And have en - joyment while we
Come, brothers, let us haste a-way, Come, brothers, let us haste away. La, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
(The LAs are for the repeat.)

may, Come, broth-ers, let us haste a - way, And have en - joy - ment while we may.
la.

* Or sisters.

- | | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. Farewell to books, the birds are singing
How rapidly the days are winging;
Come, brothers let us haste away,
And have enjoyment while we may.
La, la, la, la, &c.</p> | <p>3. And yet I love the paths of learning.
And soon with joy will be returning;
When Autumn's rich and mellow voice
Makes every heart and tongue rejoice.
La, la, la, la, &c.</p> | <p>5. But now, with eye and heart all cheery,
I'll leave my books and I'll be merry;
And country scenes awhile I'll range,
And reap the benefit of change.
La, la, la, la, &c.</p> |
| <p>2. Vacation, haste, I'm getting weary,
The school-room now is dull and dreary;
I'll hie me to the bright green field,
And see what nature has to yield.
La, la, la, la, &c.</p> | <p>4. And then we'll have a joyous greeting,
When in the halls of study meeting,
With minds refreshed, and feelings gay
As those who keep a fair May-day.
La, la, la, la, &c.</p> | <p>6. I've reached the height of true ambition,
And realized anticipation;
The prize is gained, I haste away;
This is a joyous happy day.
La, la, la, la, &c.</p> |

SONG OF THE MOUNTAINEER.

Mountain and Valley.

C. M. von WEBER.

Solo. **Slow.**

1. The mount-ain's brow com-mands a view On ev-ery side, of beau-ty rich-ly spread-ing; On
2. Each sil-ver thread here finds its head, 'That thro' the vale with quick'ning power is spread-ing; From
3. All sad and slow, in vales be-low, How creep the joyless hours, scarce worth the liv-ing; Hearts

SONG OF THE MOUNTAINEER. Concluded.

1. ev - ery side, both far and wide, Bright sil - ver rills the vales are thick - ly spread - ing.
 2. mount - ain's sides, each stream - let glides, That to the o - cean flows in tor - rents swell - ing.
 3. beat - ing light, and spir - its bright, The mountain air a - lone has power of giv - ing.

Ritard. *Chorus.* On the

Lively, but not too quick.

mountain lingers freedom, On the mountain dwells light; On the mountain care and sorrow Scarce can climb the airy height.

The musical score is written for a voice and piano. The first system features a vocal melody in treble clef with three verses of lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The first system ends with a 'Ritard.' (ritardando) marking. The second system continues the piano accompaniment, also ending with a 'Ritard.' marking. The third system is marked 'Lively, but not too quick.' and features a more active piano accompaniment. The fourth system continues the lively piano accompaniment. The score concludes with a final measure in the piano part.

COME TO THE WOODLANDS.

German. 107

Allegro.

1. Come to the wood-lands, frolic and sing! Let us run races, gambol and swing; All the good-

na-tured with us may come, All who are sulk-y. tar-ry at home, All who are sulk-y, tar-ry at

home. la, la, la, la, la, la, la, la, la, la.

home. La, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la.

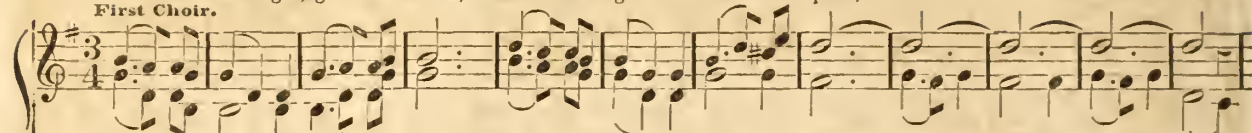
2. Who blames our rudeness here in the wood?
Play here is harmless, singing is good;
Who would forbid us on holiday,
||: We should not frolic, gambol, and play ? :|| La, la, &c.
3. See, the trees beckon "hither, my dear!"
Hear the birds singing, "come yet more near!"
Early to-morrow schoolward we turn,
||: Play then to-day—to-morrow we'll learn. :|| La, la, &c.
4. Come to the woodlands. frolic and sing,
Let us run races, gambol and swing;
All the good-natured with us may come,
||: All who are sulky, tarry at home. :|| La, la, &c.

MORNING ON THE ALPS.

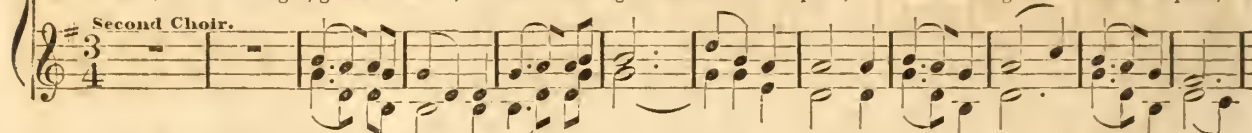
TANNER.

Tyrolese Melody, arranged for a Double Choir.

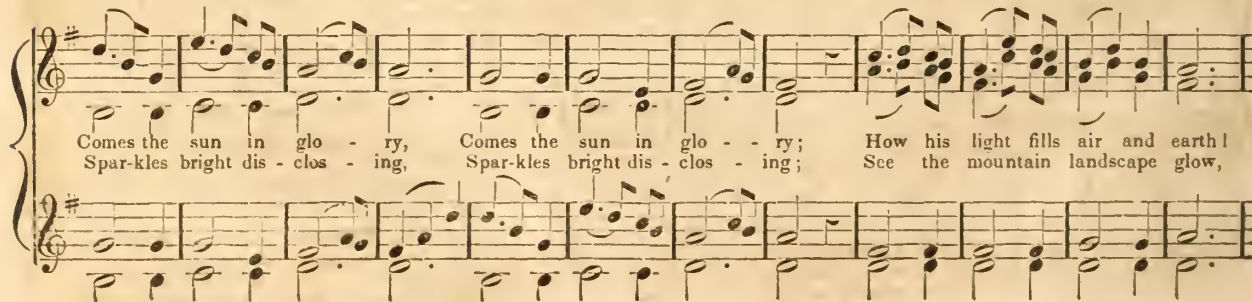
1. Ro - sy beams are dawning bright, Thro' the eastern porch of light, - - - - -
 2. See the first bright, golden streak, Gild with light the mountain peak, - - - - -
First Choir.



1. Ro - sy beams are dawning bright, Thro' the east-ern porch of light, Thro' the eastern porch of light
 2. See, the first bright, golden streak, Gild with light the mountain peak, Gild with light the mountain peak,
Second Choir.



1. Ro - sy beams are dawning bright, Thro' the eastern porch of light, porch of light
 2. See, the first bright, golden streak, Gild with light the mountain peak, mountain peak,
 Comes the sun in glo - ry, Comes the sun in glo - ry; How his light fills air and earth!
 Spar-kles bright dis - clos - ing, Spar-kles bright dis - clos - ing; See the mountain landscape glow,



MORNING ON THE ALPS. Concluded.

109

La, la, la, la, la, la, la,

1. How the buds burst forth to birth! Called by him from slum - ber. La, la, la, la, la, la, la,
2. While the ray - less vale be - low Lies in sleep, re - po - sing. La, la, &c.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la,

3. Therefore is the herdsman gay,
||: Singing cheerly all the day; ||
||: Days serenely even; ||

All his care, the flocks that stray;
All his joy the mountain's lay,
Rising clear to heaven. La, la, &c.

LONGING FOR SPRING.

Tyrolten.

1. How would my heart with joy be spring-ing, And how should I be dancing, singing, If but spring were here a -

And how should I be dancing,

And ah! if spring-time, spring-time were within! La, la, la, la, la, la, la, la, la, la, la, la, la,

- gain. And ah! if spring-time, spring - time were within! La, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la,

spring-time, spring-time were with - in!

la, la. If but spring were here a - gain, And ah! if spring-time, spring - time were within!

LONGING FOR SPRING. Concluded.

111

2. Where are the flowery, blooming meadows?
Where are the leafy forest shadows?
Would that spring were here to-day!
O, would that spring, that spring would always stay!
La, la, la, &c. If but spring were here, &c.

3. Ah! how the winter chills and grieves me!
And all my cheerful music leaves me!
I would dance and gayly sing,
If it were ever, ever only spring La, la, la, &c.
REPEAT THE 1ST VERSE AT THE CLOSE.

March Movement.

FOR THE RIGHT!

Popular German Student's Song.

1. { We stand here to - geth - er with cou - rage and will, Re - solved the right cause to main - tain;
With hearts true and con - stant, what - ev - er may come, We firm as the rocks will re - main:

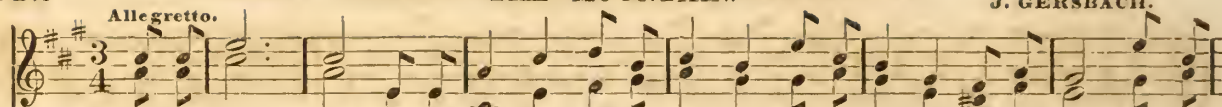
For the right! for the right! here un - flinch - ing we stand, I pledge you the word, and I reach you the hand.

2. An aim and a purpose be formed in each heart,
Which yet must awake in their might,
To raise the degraded, relieve the oppressed,
And fearlessly stand for the right.
For the right! for the right here unflinching we stand,
So pledge me the word, and so reach me the hand!

3. No fear, no self-seeking must enter our band,
No question of evil report;
All nations, all people of every land,
To us must be brothers in heart.
For the right! for the right all unflinching we stand,
Here pledge we the word, and here join we the hand!

THE MOUNTAIN.

J. GERSBACH.

Allegretto.

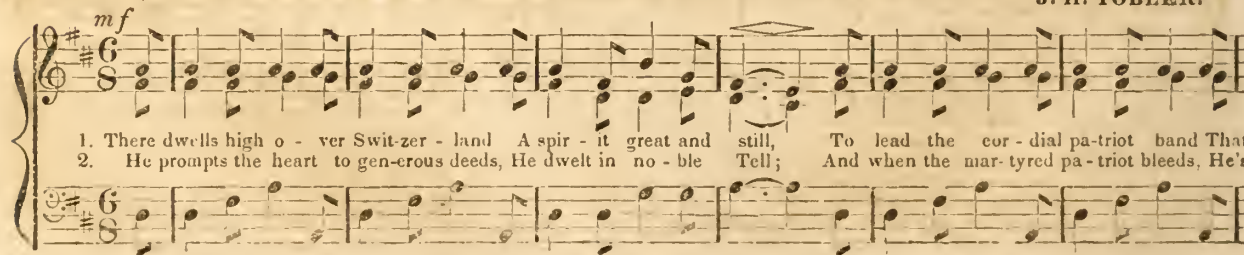
1. From the mount - ain— From the mount-ain flow the stream - lets, Thro' the val - ley all the way. To the
2. On the mount - ain— On the mount-ain shine the sun-beams, Bright-ly in the ear - ly morn, When the
3. On the mount - ain— On the mount-ain sounds the bu - gle, Fall-ing gent - ly on the ear, Ma - king
4. On the mount - ain— On the mount-ain dwells the shep-herd, With his flocks the live-long day, Here he
5. Up the mount - ain— Up the mount-ain to be climb - ing, Spend-ing there the hap-py day, In the



1. riv - er far a - way, Run - ning swift - ly from the mount - ain, From the mount - - ain.
2. dark - some night is gone, Bright - ly shi - ning from the mount - ain, From the mount - - ain.
3. ech - oes far and near, Wa - king ech - oes on the mount - ain, On the mount - - ain.
4. sings his mer - ry lay, Sings so cheer - ly on the mount - ain, On the mount - - ain.
5. sha - dy, wood - y way; This is pleas - ure on the mount - ain, On the mount - - ain.

GUARDIAN GENIUS OF THE SWISS.

J. H. TOBLER.

mf

1. There dwells high o - ver Swit - zer - land A spir - it great and still, To lead the cor - dial pa - triot band That
2. He prompts the heart to gen - erous deeds, He dwelt in no - ble Tell; And when the mar - tyred pa - triot bleeds, He's

1. Switzer val - leys fill; Of daunt-less soul, a firm al - ly, Of hon - est, up - right view, Of gen - erous heart, of
 2. there, his grief to quell. He's leagued to freedom's sa - cred host, He's soon to be our friend; If foes in - vade the

pp Solo or Chorus. Repeat in Chorus, Forte.

1. bearing high, And like his people true. } La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
 2. Switzer's coast, He'll all her weal defend.

3.

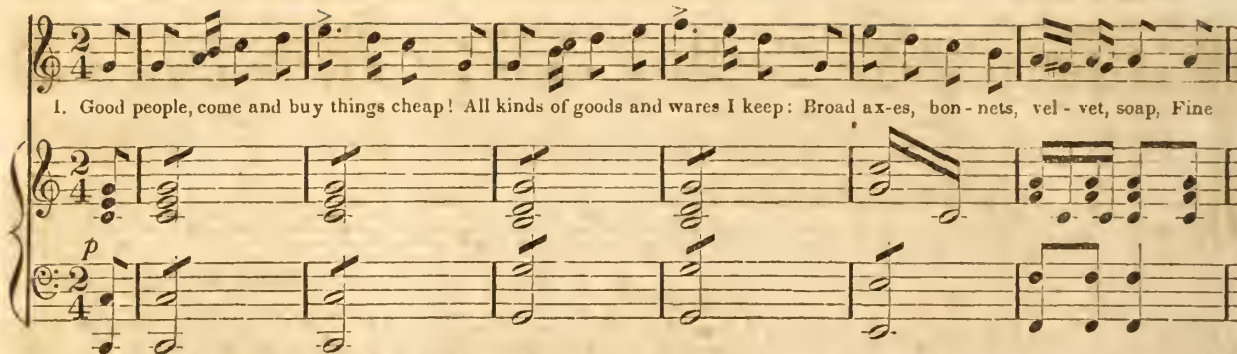
At once he stands on glacier heights,
 And 'mid the meadows green;
 The eye on not a cottage lights,
 But where his hand is seen.
 He wanders with the shepherd's crook,
 Pursues the huntsman's horn;
 And roams beside the fisher's hook
 At eve and early morn. La, la, la, &c.

4.

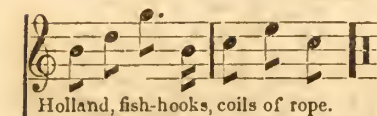
O Switzer's sons, direct your eye
 To Him enthroned above;
 But in yourselves you Him descry,
 By Him your spirits move.
 Yes, every noble deed achieved,
 In Him obtains its spring,
 And every generous gift received
 To Him should make us sing. La, la, la, &c.

THE ADVERTISEMENT.

A. GRESSLER.



1. Good people, come and buy things cheap! All kinds of goods and wares I keep: Broad ax-es, bon - nets, vel - vet, soap, Fine



Holland, fish-hooks, coils of rope.

2.
Cotton and coffee, velvet bands,
And English goods, for all demands;
Salt, sarsnet, pepper, needles, rice,
Good white-oak cheese, at any price.



3.
Here's corn, hose, watches true and sure;
All sorts of knives, for rich and poor;
Here's candy, nails, and spools of thread,
Old lime, and worsted, loaves of bread.

4.
Masks for the face, lace, honey, hooks,
Shoes, cotton wool, scythes, music books;
Nice calicoes that cannot fade,
Wall papers, cloths of every shade.

5.
White muslins, figured, striped, or clear;
Watch-guards, all made of plaited hair;
These nice, new goods, and many more,
All cheap for cash, I have in store.

6.
For cheerful smiles, and yellow gold,
All kinds of goods are cheaply sold;
But he, who's always sour and cross,
In trading often makes a loss.

7.
Such people, hard to satisfy,
May elsewhere go their goods to buy;
Folks of good sense I'm sure to please
With precious goods and wares like these.

GOOD NIGHT.

Arranged from SHÖRTLICH. 115

Gently.

1. Good night! Good night! Sweet-ly has the light of day Shed a - round its glo-rious
2. Pure the bliss, Pure the bliss Friendship's love - - ly hand has given; Pure af - fec - - tion's sweet ca-
3. Oh, how soon, Oh, how soon Has this day re-turned to night! So are all our days fast
4. Sweet the rest, Sweet the rest, Des-tined to the man whose care Eve - ry suf - - ferer's sor - row
5. Good night! Good night! Love and peace to all a - round; E - vil fate shall not as-

Sweet-ly has the light of day

Shed a-round its glo-rious

1. beam-ing. Kind-ly o'er our pathway gleaming, Like the smi-ling dream of May. Good night! Good night!
2. res - es Soothe the heart which grief op - press - es Shed a peace like that in heaven, Full of joy, Full of joy.
3. fleet - ing, So must wane our earth-ly be - ing, Chilled at last by age's blight, Soon, Oh soon, Soon, Oh soon.
4. heed-ing, Eve-ry nee - dy or - phan feed-ing, Loves in all that's good to share. Sweet his rest, Sweet his rest.
5. sail us, Qui - et sleep - ing shall re - gale us, Till the morn-ing bell shall sound. Good night! Good night!

beam-ing,

Kind-ly o'er our pathway gleaming,

THE FLOWER GARDEN.

Arranged from FL. GEYER.

Waltz Movement.

1st time.

2d time.

1. { La, la, la, la, la, la, la, O, my gar-den's grow-ing sweetly, }
 { La, la, la, la, la, la, la, Lovely flowers you there may } see, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. All the
 All the beds are kept so

neat-ly. All the beds are kept so neat-ly, Weed - - - ed, wa - tered,
 beds are kept so neat-ly, All the beds are kept so neat-ly Weed - - ed,

THE FLOWER GARDEN. Concluded.

117

all - - - by me, - - - Weed - - - ed, wa - - - tered, all - - - by

wa - - - tered, all - - - by me, - - - - - all - - - - - by - - -

me. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la - - - -

2. There the sweetest flowers I gather,
La, la, la, &c.
Sweet to smell, and fair to see,
La, la, la, &c.
There, in bright and pleasant weather,
Well I love to wander free. La, la, &c.
3. How can I be sad or lonely, La, la, &c.
With my friends so sweet and fair, La, la, &c.
Smiling ever kindly on me,
As they thank me for my care. La, la, &c.

THE FISHERMEN.

Arranged from the German.

1. How hap-py, my comrades, how hap-py are we, - - - How hap-py are we, how hap-py are we, - - - While

drawing the fish from the dark roll-ing sea, While drawing the fish from the dark roll-ing sea! Yo

sea! - - -

ho! - - - yo ho! - - - yo ho! ho! ho! ho! We cast out the net with a swing and a

ho! yo ho! - - - yo ho! - - - yo ho!

ho!

The musical score is written for piano and voice. It features a 3/8 time signature and a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing a rhythmic melody and the left hand providing harmonic support. The vocal line is written on a single staff with lyrics in English. The score is divided into three systems. The first system contains the first line of the song, the second system contains the second line, and the third system contains the third line. The score includes various musical notations such as notes, rests, and dynamic markings (f, p).

THE CONTENTED.

TOBLER.

1. My cot stands in the valley, Well known to all the poor; By sun and moon well lighted, With nut trees at the door. The
2. Enclosed with hawthorn hedges, My little garden grows, With roots, and herbs, and berries, And flowers in blooming rows. A

1. birds build there in qui-et, Its sha-dy boughs among; And when the morning blushes, They wake me with a song,
2. lit-tle brook runs winding A-long the green re-treat, With wa-ter clear and sparkling, And ah! how cool and sweet,

1. wake me with a song,
2. ah! how cool and sweet,

1. And when the morning blushes, They wake me with a song, They wake me with a song.
2. With water clear and sparkling, And ah! how cool and sweet, And ah! how cool and sweet.

3.
On all earth's blooming bosom,
Who is so rich as I?
The field provides my dainties,
The brooks my drink supply.
I sleep in peace and quiet,
Till waked by robin's call,
Then rise and thank the Father
Who guards and gives us all.

THE MOUNTAIN TRAVELLER

WEHRLI. 121

Allegro.

1. Clim-bing up-ward, still as-cend-ing, Arching skies are o'er us bend-ing; Vapours meet-ing And re-treat-ing. Leave the air Pure and
 2. Flocks are bleating, cragsmen sing-ing, E-choes all a-round are ring-ing; Springs are gushing, Streams are rushing; Down they flow Far be-
 3. O'er the re-gions we are leav-ing Sombre shrouds the clouds are weaving, While blue e-ther, Heavenly weather, Round us here Charm and

air, How sweet and clear the heaven-ly moun-tain air.

1. fair.
 2. low.
 3. cheer. } How sweet and clear the moun-tain air, How sweet and clear the mountain air. Clim-bing up-ward, still as-

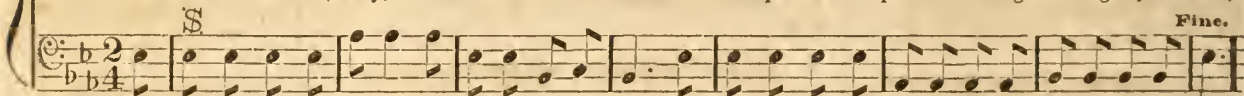
cend-ing, On the skies fix your eyes; Fear-less-ly on, Cheer-ful-ly on, Soon the peak is won.

THE SUMMER DAYS ARE COMING.

C. JEFFREYS.



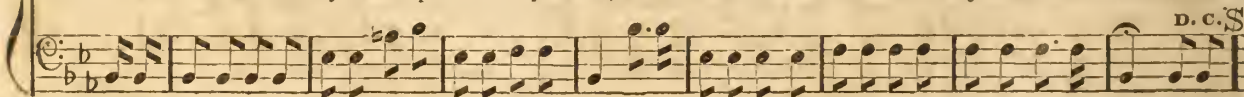
1. The summer days are coming ; The blossoms deck the bough ; The bees are gayly humming, And the birds are singing now ;
2. The minstrel of the moonlight, The love-lorn nightingale, Hath sung his month of music To the rose queen of the vale ;
3. We'll rise and hail thee, early, Before the sun hath dried The dew-drops that will sparkle On the green hedge by our side ;



1. D. C. reign is near-ly o-ver ; The spring is on the wane ; O, haste thee, gentle summer, To our pleasant land a - gain.
2. D. C. summer days are coming ; The blossoms deck the bough ; The bees are gayly humming, And the birds are singing now.
3. D. C. summer days, &c.



1. We have had our May-day garland, We have crown'd our May-day queen With a coronal of roses Set in leaves of brightest green, But her
2. And what tho' he be silent, As the night comes slowly on, We'll have dances on the green sward To sweet music of our own. O, the
3. And when the blaze of noon-day Glares upon the thirsty flowers, We will seek the welcome covert Of our jasmine-shaded bowers. O, the



1. O, loving and forgiving,
Ye angel words of earth,
Years were not worth the living,
If ye, too, had not birth.
O, loving and forbearing,
How sweet your missions are!
The grief that ye are sharing
Hath blessings in its tear.
O, loving and forgiving, &c.

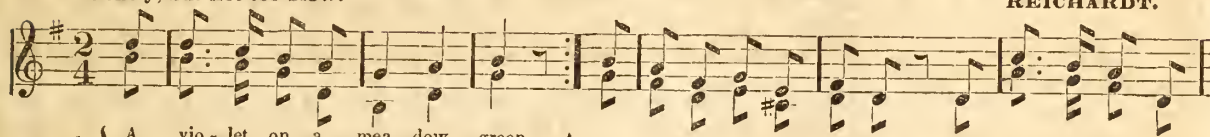
2. O, stern and unforgiving!
Ye evil words of life,
That mock the means of living
With never-ending strife!
O, harsh and unrepenting!
How would ye meet the grave,
If Heaven, as unrelenting,
Forbore not, nor forgave?
O, stern and unforgiving, &c.

3. O, loving and forgiving!
Sweet sisters of the soul,
In whose celestial living
The passions find control!
Still breathe your influence o'er us,
Whene'er by passions crossed;
And, angel-like, restore us
The Paradise we lost.
O, loving and forgiving, &c.

Gently, but not too Slow.

THE VIOLET. Duet or Chorus.

REICHARDT.



1. { A vio - let, on a mea - dow green,
2. { Stood low - ly bowed and sel - dom seen;
3. { "Ah!" sighed the vio - let, "might I stand
The fair - est flower in all the land,
The mer - ry maiden near - er drew,
And, heed - ing not the flow - ret blue,

It was an a - zure vio - let. A fair, young shep - herd -
And not a sim - ple vio - let: And might I be a
She crushed the humble vio - let. Yet thus the vio - let



1. - ess came near, With voice like sil - ver trum - pet clear, She tripped, she tripped the mea - dow round and sung.
2. moment pressed Close to her love - ly lip and breast, Then droop, then droop and sigh my life a - way."
3. sighed in death, "How bless'd do I re - sign my breath, Most bless'd, most bless'd when at her feet I die."

Lively.

1. On foot I gai-ly take my way, Ju-hee! Ju-hee! Ju-hee! O'er moun-tains bare, and

mea-dows grey, Ju-hee! Ju-hee! Ju-hee! And he who is not of my mind, An-o-ther trav'-ling

mate may find, He can-not go with me, He can-not go with me, Ju-hee! Ju-hee, tral, la, la, la,

* It is an old-established custom in Germany and Switzerland for every lad, whose parents are able to give him an outfit, to spend a certain portion of time in travelling. Indeed, a young man's education is considered by no means completed, until he has learned, by actual observation, something of the geography of his own country, at least. These journeys in the interior of the country, are usually made on foot. Sons of the most wealthy citizens travel in this manner—often alone, but generally in companies of two, three, or more. With his pack on his back, and staff in his hand, the young wanderer starts out into the wide world, bidding adieu to the paternal roof for a period varying from two months to two years. In the course of the student's life one year, at least, is considered necessary to be devoted to this branch of education. In journeying over the Alps, one often meets large companies of youth, from twelve to sixteen or seventeen years of age, performing their summer's travel in company with their teacher. Where could they go to a better school?

THE FOOT TRAVELLER. Concluded.

125

la, Ju-hee! ju-hee! tral, la, la, la, la, Ju - hee! Ju - hee! { Ju - hee! tral, la, la, la, la. He can - not go with me.

Ju - hee! - - Ju - hee! - - Ju - hee!

2.

No snail-paced friend I want, not I, juhee!
At every step to pause and sigh, juhee!
No gloomy man to scowl and groan,
And over others' sins make moan;
I'd rather trudge alone,
Juhee! juhee! &c.

3.

This is the merry singer's way, juhee!
His foot-path is with roses gay, juhee!
In every land where song is known,
Where music meets an answering tone,
That land his own must be.
Juhee! juhee! &c.

4.

Foot travel to the gay is sweet, juhee!
But heavy hearts make heavy feet, juhee!
The man who loves the sunshine bright,
And never peeps behind for night,
That is the man for me,
Juhee! juhee! &c.

LET THE TEMPEST ROUND US BURST.

Round in Eight Parts.

C. GLÄSER.

1. 2. 3. 4.

Let the tem-pest round us burst, Let the tempest round us burst, We will fear no ill, We will fear no ill.

5. 6. 7. 8.

For in God the Lord we trust, For in God the Lord we trust, He is with us still, He is with us still.

THE RABBIT;

Or, Don't neglect good Advice. A Fable.

Arranged from F. GEYER.

VIVACE. As quick as the words can be distinctly spoken.

1. A rab-bit, a rab-bit, a rab-bit, a rab-bit one morn - ing I saw in a wood, } So clean and so ti - dy was
A hop-ping, a hop-ping, a hop-ping, a hop-ping, so cheer - ly a gath-er - ing food, }

he, I'd an - i - de' Of sav-ing his pate, Of sav-ing his pate From what seemed his fate. O

rab-bit! O rab-bit! O rab-bit! O rab-bit! then hear me, then hear me, then hear me, then hear me, then hear me, before 'tis too

THE RABBIT. Concluded.

127



2

||: "My rabbit, || I pray you, I pray you take care,
 ||: The hunter: || is out, and he hunts for a hare,
 And if he should track you,
 He'd certainly whack you;
 He'll raise up his gun,
 And pop! 'tis all done!
 ||: O rabbit! || ||: dear rabbit, || you'd much better run."

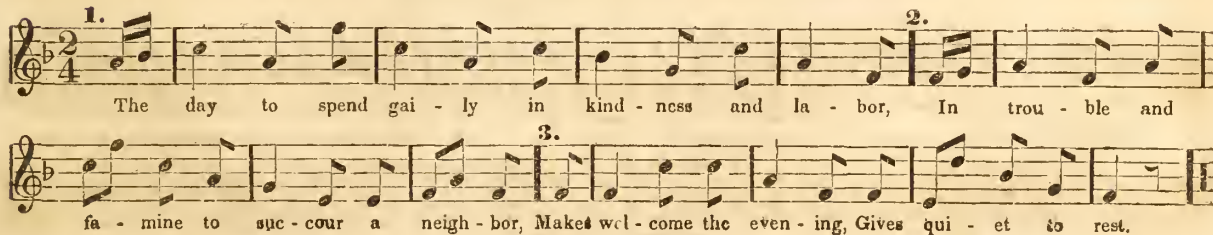
3.

||: My rabbit: || then answered, "I ask for no grace,
 ||: I'll trim up: || my beard, and I'll wash up my face,
 My guests I've invited,
 (And none shall be slighted),
 A frolick," he said,
 "I'll have, 'live or dead,"
 ||: Then, rabbit, || you'll ||: certainly || feel the cold lead.

4.

||: "The hunter, || I see him! he's raising his gun;
 ||: He'll shoot you, || you're dead, I say, if you don't run."
 Alas! for my rabbit,
 He'd formed the bad habit
 Of having his way,
Slow. And dead there he lay.
 ||: O rabbit, || ||: how many: || are thus made a prey.

ROUND FOR THREE VOICES.



THE WANDERER'S FAREWELL.

Popular German Student's Song.

Allegro.

1. { The sails are all swell-ing, the stream-ers float gay, } A - dieu, ye dear mountains, A -
The an - chor is ri - sing and I must a - way;

- dieu, my dear home, I turn from your threshold 'mid stran-gers to roam, I turn from your

Omit in "Pleasures of Spring."

thresh-old 'mid stran-gers to roam, to roam. - Ju - val - le - ra,* ju - val - le - ra, ju -

* Pronounced UVALLERAN.

THE WANDERER'S FAREWELL. Concluded.

129



2.
The sun through the heaven e'er hastes to the west,
The waves of the ocean are never at rest ;
The bird, with its pinions unfettered and free,
Careers in its freedom o'er mountain ||: and sea. :||

3.
Adieu, dearest mother, dear sister adieu,
I go where the skies are all shining and blue :
Where flowers ever blossom, where birds ever sing,
Where fruit loads the branches from harvest ||: to spring. :||

4.
When far in the land of the stranger, I see,
Dear Mary, the flowers I planted for thee ;
And when the sweet songsters repeat in my ear
The notes we together have lingered ||: to hear. :|| (*omit Ju-*
valleræ.)

5.
And when on the shore of that region of gold,
I fancy the waves round thy footsteps have rolled ;
The wavelets, the birds, and the flowers where I roam,
Will bring you before me and make me ||: a home. :||

PLEASURES OF SPRING. MUSIC—"The Wanderers Farewell."

1.
All smiling with beauty the spring time has come,
Again we are hearing the merry bees hum ;
The hills and the valleys are cheered with the songs
That warble from thousands of Spring's happy throng.

2.
We wander through meadows along the clear brook,
And fish from its banks with a little barb hook ;
Or silent and motionless stand on its shore,
And list with delight to its soft, gentle roar.

3.
How sweet the enchantment that everywhere reigns !
How mild are the breezes that sigh o'er the plains !
All nature seems clad in her loveliest hue,
Bedecked and adorned to enravish our view.

4.
O cities, how dreary and dark are your walls !
The thought of your gloom every feeling appals ;
O, give me the spot where is nature's own dress,
Spring's visions of glory my feelings to bless.

Slow and gentle.

1. Eve-ning's twi-light now has come, School hours now are end - ed; So - cial cheer, Social cheer and

2. Bright and dear the hours we've passed, Filled with so - - cial pleas - ure; Rich - ly here, Richly here our

stud - ies home Now no more, no more are blend - ed.

2. lot is cast, Rich af - fec - tion's so - cial treas - ure.

3.

O that every day in peace
Thus along may bear us;
||: Heaven from all :|| that's ill release,
Heaven for all that's good prepare us.

4.

Joy anew shall then awake,
Friends again shall hail us;
||: Endless songs, :|| of bliss shall break
Boundless love shall then regale us.

Very Quick.

THE FARMER'S CALL.

German.

131

1. Come, rouse up, ye sloth-ful, the sun's o'er the hill; The birds are all sing-ing by mountain and

The first system of musical notation is in 3/4 time. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a middle C and moves upwards. The bass staff begins with a bass clef and follows the same key signature. It provides a harmonic accompaniment to the treble staff. The lyrics are written below the treble staff, aligned with the notes.

rill; The riv-er is sparkling with red and with gold; The cat-tle are low-ing, the sheep leave the fold.

The second system of musical notation continues the piece. It also consists of a treble and a bass staff. The melody in the treble staff continues from the first system. The bass staff continues the accompaniment. The lyrics are written below the treble staff, aligned with the notes.

2.

Your coat from the nail, and your hat from the wall;
The cattle to pasture, the horse from the stall;
Away to the garden! away to the field!
For food without labor it never will yield

3.

And while you are toiling, your thoughts raise on high;
For blessings to man always come from the sky;
From thence come the sunbeams the rain and the wind;
Who diligent plougheth rich harvest shall find.

THE WATER PARTY.

Arranged from GEISLER.

1. Push from land, boys! Leave the strand, boys! Dart a - cross the sound, cross the sound.
1. Push from land, boys! Leave the strand, boys!

See, her for - ward dash - ing; See her for - ward dash - ing; Hear the wa - ter plash - ing, plashing,
See her for - ward dash - ing; Hear the wa - ter plash - ing, plashing,

Plash - ing all a - - round, Plash - ing all a - - round.
Plash - - - ing round, - - - - Plash - ing all a - - round.

2. On we're going;
Breezes blowing,
Merrily || sings the wind; ||
Care, and grief, and passion,
Folly, pride, and fashion,
|| All are || left behind.
3. Join in singing.
Welkin ringing.
While we || dart along; ||
Till each echo swelling
From its rocky dwelling,
|| Answers: || back our song.

Sprightly.

THE MOWER'S SONG.

Popular German Melody.

133

1. { When ear - ly morn - ing's rud - dy light Bids man to la - bor go, } We mow - ers—dal de ral dey! We
 2. { We haste with scythes all sharp and bright The meadow's grass to mow. }
 2. { The cheer - ful lark sings sweet and clear, The blackbird chirps a - way; } We mow - ers—dal de ral dey! We
 And all is live - ly, spright - ly here, Like mer - ry, mer - ry May. }

1. cut the lil - ies, and—ha, ha, ha, ha, ha, ha, hay; Heyday! yes, hay—heyday! We cut the lil - ies and hay.
 2. roll the swaths of green—ha, ha, ha, ha, ha, ha, hay; Heyday! yes, hay—heyday! We roll the swaths of green hay.

3.
 The maidens come in gladsome train,
 And skip along their way,
 Rejoiced to tread the grassy plain,
 And toss the new-mown hay.
 The maidens—dal de ral dey!
 They rake the lilics and—ha, ha, &c.
 They rake the lilics and hay.

4.
 We fill our barns with ample store,
 To feed the flock and herd;
 And thus, till winter's waste is o'er,
 No famine's blight is feared;
 We mowers—dal de ral dey!
 We mowers love to make—ha, ha, &c.
 We mowers love to make hay.

5.
 And when the harvest all is done,
 We give our joys the wing;
 And happy voices, all as one,
 Make heaven with music ring!
 Thrice hail ye!—dal de ral dey!
 Thrice hail ye! ye who make,—ha, ha, &c.
 Thrice hail ye! who make hay.

THE ACADEMY BELL. Duet.

Words by Miss M. H. BUCKINGHAM, pupil at the Newburgh Academy.

Music by P. JEWELL, Jr.

1. The A-cad-e-my Bell, the A-cad-e-my Bell, How I love of its cheer-ful tones to tell; Its
 2. The mind of youth's like the ten-der vine That seeks sup-port from the a-ged pine; The

1. echoes re-sound-ing far and wide, From the sil-ver-y dome to the green hill side; And the
 2. seeds of know-ledge are plant-ed there, And watered and nur-tured till fruits ap-pear; But

THE ACADEMY BELL. Concluded.

135

1. toll borne on by the breez-es cool, Tells the pass-er-by 'tis the hour for school; Rest from your play, for ye
2. list! we know by the mer-ry shout, And the ring-ing laugh, that school is out, A mo-ment more, and the
Sva.....loco.

1. know full well, Why thus gently rings the A - cad-e-my Bell.
2. breezes swell The tones of the old A - cad-e-my Bell.

3. Many, ah, many have passed away,
Like the setting sun at the close of day,
Or like a cloud that floats at even,
'Mid the spangled arch of yon blue heaven;
Once they were happy and young as we,
With hearts as gay and fancy free:
But their spirits have gone with the blest to dwell,
No more to hear the Academy Bell.
4. Should we not sadden to think of their doom,
Cut down amid their youthful bloom?
Yet time will speed on with its fleeting wings,
To close the source of life's flowing springs;
And our souls shall mount on the wings of love,
And communion hold with the souls above;
But our bodies shall rest in the grave's deep cell,
Far from the sound of th' Academy Bell.

HAIL! THOU MERRY MONTH OF MAY.

C. M. von WEBER.

Allegro. >

1. Hail! all hail! thou mer-ry month of May; We will hasten to the woods a-way, Among the flowers so sweet and gay. } Then a-
 2. Hark! hark! hark! To hail the month of May, How the songsters warble on each spray, And we will be as blithe as they. }

way to hail the mer-ry, merry May, The merry, merry May; Then a - way to hail the mer-ry, merry month of May.

GOOD MORNING! *For Music, see page 101.*

3.

Welcome back the friendly sun;
 He a long night's work has done;
 He has been, while we have slept,
 Been where many waked and wept.
 Good morning!

4.

Now the bird forsakes his nest;
 See his proudly swelling breast,
 While he gaily soars on high,
 Singing sweetly through the sky,
 Good morning!

5.

So we sing our morning song,
 We have sung it oft and long;
 Every morn 'tis fresh and new,
 As yon pearly drops of dew.
 Good morning!

THE MINSTREL.

Popular German Student's Song.

137

Allegretto.

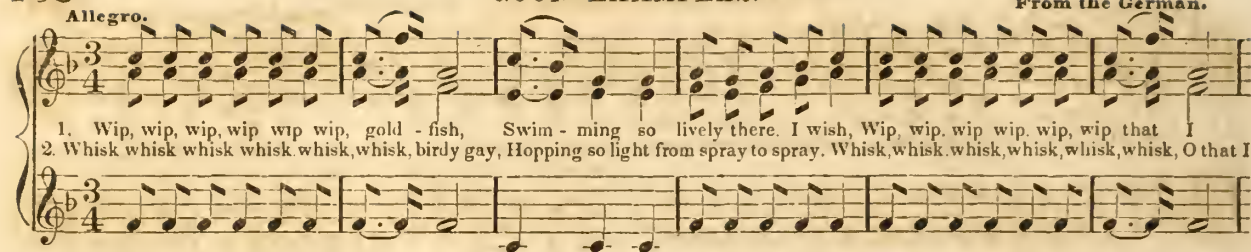
1. The minstrel saw, as damp the night descended, From far the taper's cheering ray; Then seized his lute with hasty hands, And

en - tered Where friendship's smiles invite his stay. } The min-strel knew where sweetest ro - ses bright-ly blow,
The min-strel knew where fondest tru - est bo - soms glow.

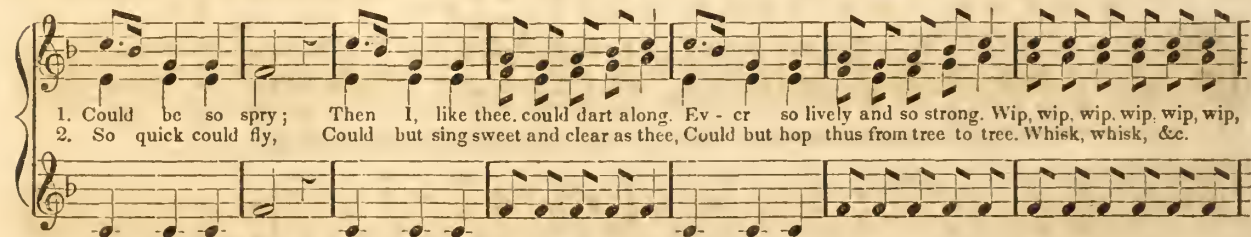
2. Sweet were the songs that graced that happy meeting
And filled the friends with true delight;
He sang of sweet domestic social pleasures,
And bonds which friendly hearts unite.
The minstrel knew, &c.

3. Yet must he, with the earliest dawn of morning, O'er hill and dale a wand'rer go.
With morning's dawn the joyous meeting ending,
The minstrel wanders on his way,
O'er forest glades and mountains gaily singing,
Till echo answers back the lay.
The minstrel knew, &c.

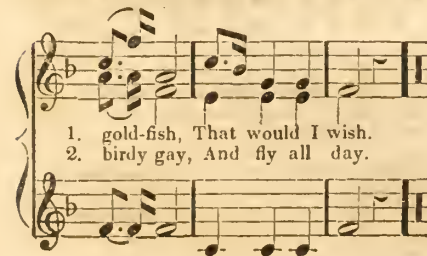
Allegro.



1. Wip, wip, wip, wip wip wip, gold - fish, Swim - ming so lively there. I wish, Wip, wip, wip wip, wip, wip that I
2. Whisk whisk whisk whisk whisk, whisk, birdy gay, Hopping so light from spray to spray. Whisk, whisk, whisk, whisk, whisk, whisk, O that I



1. Could be so spry; Then I, like thee, could dart along. Ev - er so lively and so strong. Wip, wip, wip, wip, wip, wip,
2. So quick could fly, Could but sing sweet and clear as thee, Could but hop thus from tree to tree. Whisk, whisk, &c.



1. gold-fish, That would I wish.
2. birdy gay, And fly all day.

3.

Hum, hum, hum, hum, hum, hum, honey-bee !
 Buzzing from flower to flower and tree ;
 Hum, hum, hum, hum, hum, hum ! O that I
 With thee might vie.
 Busy, contented, gay, and bright,
 Finding employment my delight ;
 Hum, hum, hum, hum, hum, hum, honey-bee !
 Were I like thee.

4.

So, so, so, so, so, so will I
 To be useful, bright, and cheerful try ;
 Birds, and fishes, and the honey-bee
 Daily teach me.
 E'en as the bird, and fish, and bee,
 Useful and happy, light and free,
 So, so, so, so, so, so will I
 Evermore try.

SKATING CHORUS.

C. M. von WEBER.

1. { How keen the de - light the rude win - ter sup - ply - ing! How wild - ly our pul - ses ex - ult - ing - ly spring,
While gli - ding o'er ice, the bold breez - es de - ly - ing, As gay as the lin - net, and fleet as her wing!

The blasts of the win - ter wind vain - ly are sound - ing, We heed them not, feel them not, on as we sweep, For warm in our

bo - soms life's current is bounding. There summer still glows, and the win - ter wind sleeps. Then on, follow on, follow

Bis.

SKATING CHORUS. Concluded.

141

The musical score is written for piano and voice. It consists of two systems. The first system has four measures, each with a 'Bis.' marking above the treble staff. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The vocal line follows the piano melody. The second system has four measures, with the piano accompaniment continuing its pattern and the vocal line concluding the phrase.

on, fol - low, fol - low, fol - low on, fol - low, fol - low, fol - low on, fol-low on,
on, follow on, follow on, follow on, follow on, follow on, follow on, follow on, follow on, follow on, follow

on, follow on, follow on, follow, fol - low on!
on,

THE FIRST DAY OF MAY.

1. How sweet is the pleasure, on May's lovely morning,
To rove o'er the meadows all blithesome and free!
With garlands of flowers our temples adorning,
And dancing and singing with high, merry glee.
There's pleasure in freedom whatever the season,
That makes every object look lovely and fair;
Then surely for pleasure we have a good reason,
For freedom has blest us and freed us from care.
La, la, la, &c.

2.
We dart like the deer from the fleet greyhound dashing,
As swift o'er the motionless waters we glide;
O'er frost-enchained current our glancing feet flashing,
As light as its foam, and as still as its tide;
The rocks and the hills haste away and forsake us —
How swiftly the trees and the shore glide behind!
On! on! the glad breezes in vain would o'ertake us,
More glad than the breeze, and more swift than the wind.
Then follow, &c.

2. O, let this May day dispel all our sadness,
And give to the winds every sorrowing cloud;
Let's fill up our pleasure, and pour forth our gladness,
In songs that shall echo them loud and more loud.
There's pleasure in freedom &c.
3. All nature in beauty and splendor is shining
The hill and the valley are lovely and bright;
From earliest morning to evening's declining
There's nought that appears but it gives us delight.
There's pleasure in freedom, &c.

MAY COMES LAUGHING O'ER THE PLAIN.

From the "School Singer."

p *Cres.* *f*

1. La, la, la, la, la, la, May comes laugh-ing o'er the plain, La, la, la, la, la, la, Her-ald of young summer's reign,
 2. La, la, la, la, la, la, Win-ter's cold and leaf-less bough, La, la, la, la, la, la, Blushes at her pres-ence now,

Fine.

1. La, la, la, la, la, la, Breath-ing sweet-ness thro' the bow-ers, Tint-ing with bright hues the flow-ers. Sec, she waves her
 2. La, la, la, la, la, la, On the bush the lin-net sings; In the brake the wild flower springs; Sportive nymphs and

1. ma-gic hand, See, she waves her ma-gic hand, Life and beau-ty round her play, 'Tis the joy-ous month of May.
 2. hap-py swains. Roam the fresh c-namelled plains; Ev-ery liv-ing thing doth say, 'Tis the joy-ous month of May.

MAY COMES LAUGHING O'ER THE PLAIN. Concluded.

143

Laughing May, Joyous May, Lovely May, Smiling May, Happy May, Laughing May Comes laughing o'er the plain.

Allegretto.

THOUGHTS OF HOME. Duet.

BEETHOVEN.

- | | | |
|-------------------------------------------------|-------------------------------------|-----------|
| 1. Heart, my heart, why art thou hea - vy? | Why with sighs for ev - er heave? | Sweet and |
| 2. Wherefore grieve, and where-fore sigh - ing? | Wherefore am I sad and drear? | Sweet and |
| 3. Ev - er stands that cot be - fore me, | Where my pul - ses first had birth; | On the |
| 4. There my fa - ther, moth - er, sis - ter, | Brother, whom I dear - ly love; | There are |

- | | | |
|------------------------------------|---------------------------------------|----------------------------------------|
| 1. fair is all a - round thee, | Heart my heart, why wilt thou grieve? | Heart, my heart, why wilt thou grieve? |
| 2. fair is all a - round me, | But my home is far from here, | But my home is far from here. |
| 3. hill - side, free and room - y, | Looking wide o'er skies and earth, | Look - ing wide o'er skies and earth. |
| 4. all my earth - ly treasures, | There, O there, I fain would rove, | There, O there, I fain would rove. |

VACATION GLEE.

Words from the New York Sun of July 31.*
Chorus or Semi-Chorus. Spirited.

Music by W. B. BRADBURY.

1. Mer-ry-heart-ed {girls/boys} are we, As a-ny in the na-tion; For now the time of year has come Which

Full Chorus.

brings a-long va-ca-tion. Oh, va-ca-tion, hap-py time, The groves with mu-sic ring-ing; And
when on eve-ry tree and bush The birds are sweet-ly sing-ing, The birds are sweet-ly sing-ing.

* The above song was first printed in the "New York Sun," Aug. 8, 1849, accompanied by the following editorial remark:—"In our paper of July 31, we published, in connection with a notice of the Williamsburgh Public Schools, a vacation song, as sung by some four or five hundred pupils to the music of 'Yankee Doodle.' On reading the lines in the Sun, Mr. Bradbury, the well-known musical professor, immediately sat down and composed the following beautiful air for the same words, which we think our readers will find better adapted than 'Yankee Doodle.'"

VACATION GLEE. Concluded.

145

2.
Some by ocean's shore will stand,
And hear the wild waves roaring,
Inhaling health on every hand,
While God's great good adoring.
Oh, vacation, &c.

3.
While others, in their own sweet homes,
Will tend the lovely flowers,
And by each act of filial love
Pass blithe the happy hours.
Oh, vacation, &c.

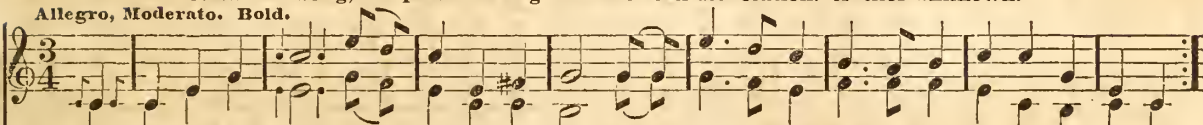
4.
We love our teachers and our friends,
And love at school to stay, too;
But when vacation season comes,
We love to be away, too.
Oh, vacation, &c.

5.
And when the holidays are past,
And frolic's had its measure,
We'll gladly hie to school again,
And learn with double pleasure.
Oh, vacation, &c.

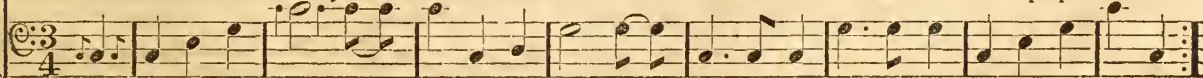
THE STAR-SPANGLED BANNER.

American Song, composed during the American Revolution. Author unknown.

Allegro, Moderato. Bold.

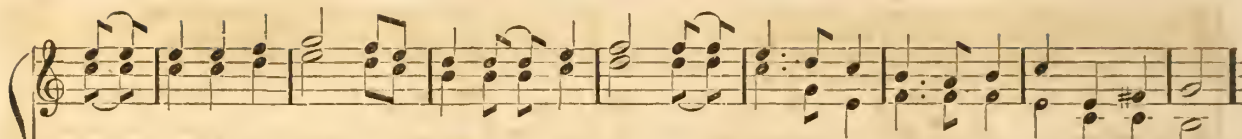


1. O say, can you see, from the dawn's early light, What so proud-ly we hailed at the twilight's last gleaming,
Whose stripes and bright stars, thro' the per-il-ous night, Oe'r the ram-parts we watched were so gal-lant-ly streaming;
2. On the shore dimly seen thro' the mists of the deep, Where the foe's haughty host in dread si-lence re-po-ses,
What is that which the breeze o'er the tow-er-ing steep, As it fit-ful-ly blows, half conceals, half dis-clo-ses?
3. And where is that band who so vaunt-ing-ly swore That the ha-voc of war and the bat-tle's con-fu-sion
A home and a coun-try shall leave us no more? Their blood has washed out their foul foot-steps' pol-lu-tion:

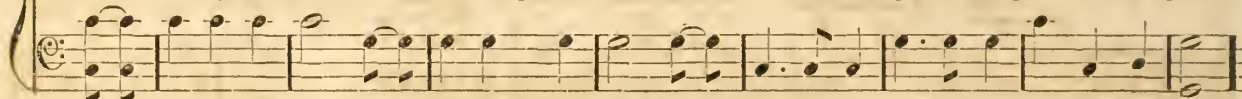


4. O thus be it ever, when free-men shall stand Be-tween their loved home and the war's de-so-la-tion;
Blest with vict'ry and peace, may the heaven-rescued land Praise the power that hath made and preserved us a na-tion.

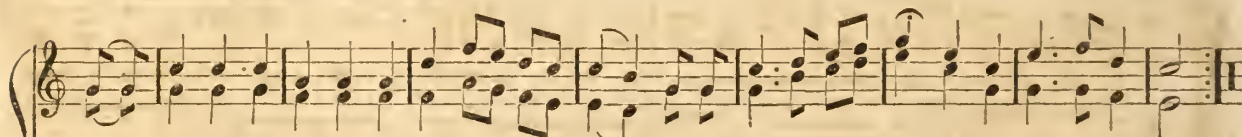
THE STAR-SPANGLED BANNER. Concluded.



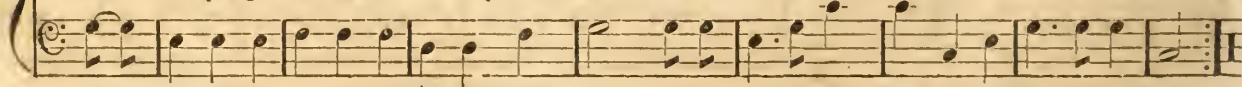
1. And the rock-ets' red glare, the bombs bursting in air, Gave proof thro' the night that our flag was still there:
 2. Now it catch-es the gleam of the morn-ing's first beam, In full glo-ry re-flect-ed, now shines in the stream:
 3. No re-fuge could save the hire-ling and slave From the ter-ror of flight or the gloom of the grave:



4. Then con-quer we must, When our cause it is just, And this be our mot-to, "In God is our trust:"



1. O say does that star-span-gled ban-ner yet wave
 2. 'Tis the star-span-gled ban-ner! Oh, long may it wave } O'er the land of the free and the home of the brave.
 3. And the star-span-gled ban-ner in tri-umph doth wave
 4. And the star-span-gled ban-ner in tri-umph shall wave



Moderato.

A LITTLE COT BESIDE THE SEA.

J. H. TULLY. 147

1. A lit - tle cot be -

Ritard. *p*

This system contains the first five measures of the piece. The vocal line begins with a rest in the first four measures, followed by the lyrics '1. A lit - tle cot be -'. The piano accompaniment starts in the first measure. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato.' and there are accents (>) over the notes in measures 2, 3, and 4. A 'Ritard.' (ritardando) and a piano 'p' dynamic marking are present in measure 5.

side the sea, Where bright waves murmur tran - quil - ly, How hap - py there my life would be, Each

This system contains the next five measures of the piece. The vocal line continues with the lyrics 'side the sea, Where bright waves murmur tran - quil - ly, How hap - py there my life would be, Each'. The piano accompaniment continues. The key signature remains one sharp (F#) and the time signature is 3/4. There are accents (>) over the notes in measures 1, 2, and 3 of this system.

A LITTLE COT BESIDE THE SEA. Continued.

mo-met gli-ding peace-ful - ly, Through lord-ly halls no more I'd stray, To tune-ful harp, o'er

vel-vet fold, My mu-sic still the o-ccean spray, The yellow sand my cloth of gold. - - - A

p

Ad lib.

Col. voce.

Detailed description: This is a musical score for a song. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The second system also has a vocal line and piano accompaniment. The vocal line continues with the same key signature and includes a section marked 'Ad lib.' and another marked 'Col. voce.'. The piano accompaniment continues with various musical notations including triplets and dynamic markings like 'p' and 'Ad lib.'.

A LITTLE COT BESIDE THE SEA. Concluded.

149

A tempo.

lit-tle cot be-side the sea, Where bright waves murmur tranquil-ly; How hap-py there my life would be, Each

Ritard.

p

moment gliding peaceful - ly, peace-ful - ly, peace - ful - ly.

2.

At set of sun, outside my door,
 His bark I'd wait for watchfully,
 Then bounding to the level shore,
 His welcome speak, how joyously,
 For jewelled robe I'd breathe no sigh,
 The brightest radiance I'd behold,
 The light that glittered in his eye.
 His sunny smile my cloth of gold.
 A little cot beside the sea.
 Where bright waves murmur tranquilly,
 How happy there my life would be,
 Each moment gliding peacefully.

COME AWAY TO THE FIELDS.

AUBER.

Words by E. IVES, Jr.

1. { Come a-way to the fields a-May - ing, See the frolicsome lambkins play - ing; The sky is blue, the spring is new, Young
 { Come a-way over heath and mountain, By the streamlet and gushing fountain, Thro' field and grove, where joy and love, A-

May is fair and bright. }
 wa - ken pure de - - light. { Flocks gamboling, Herds galloping, Birds dashing the spray;
 Trees blossoming, Bees honeying, Earth robing for

1st time. 2d time. 1st time.

1st time. 2d time. 1st time.

COME AWAY TO THE FIELDS. Continued.

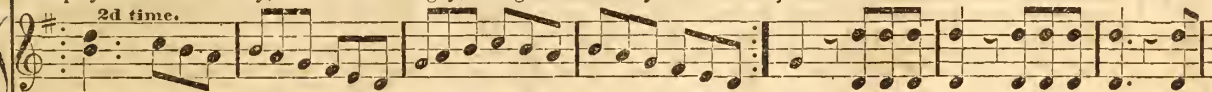
151

2d time.



May. Then let us away, where fields are gay, And garland the day with festive } play. Let us a - way, Let us a - way, a -
 play. Then let us away, where fields are gay, And garland the day with festive }

2d time.



D. C. and end with Coda.

CODA.

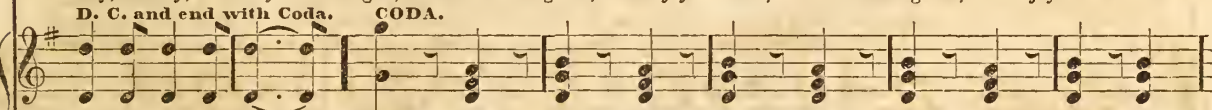


- way, a - way, a - way.

light; Thro' field and grove, Where joy and love, Thro' field and grove, Where joy and love A -

D. C. and end with Coda.

CODA.



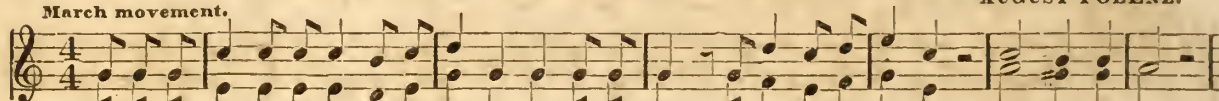


2
 We have twined thee a wreath of posies,
 Woven violets, pinks, and roses,
 So bright and sweet, yet so fleet,
 O haste before they die.
 Come away to the cavy mountains,
 We will drink from the sparkling fountains,
 And see the spray-like sunbeams play,
 Like light of laughing eye.
 Mirth waking, songs echoing,
 Hearts swelling with glee;
 Streams murmuring, birds caroling,
 All joyous and free.
 Then let us away, &c.

SONG OF THE MARINER. Duet or Chorus.

AUGUST POLENZ.

March movement.



- | | | |
|------------------------------------------------------|------------------------------------------------|-------------------------|
| 1. All hands a - hoy! see the sails all are ready, | An-chor is weighed and breezes are steady, | Loved ones a - dieu! |
| 2. Though o'er the deep we may madly be driv-en, | Though on the rocks our barque may be riven, | Help - less - ly flung, |
| 3. Dear home of youth, tho' I leave you for-ev - er! | Friends, tho' we meet on earth again nev - er, | Loved ones a - dieu! |

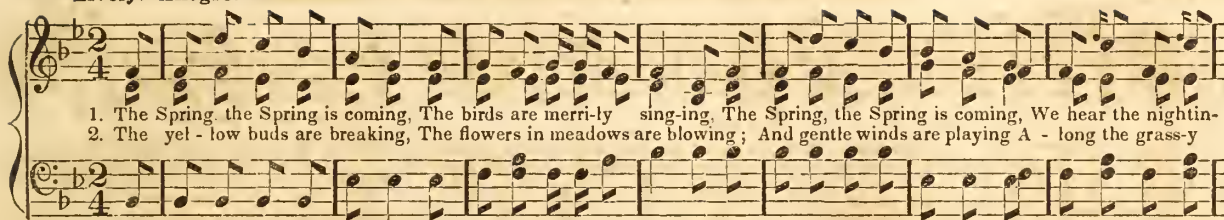


- | | |
|----------------------------------------------------------------------|---------------------------------------------|
| 1. Ev - er be true! Think of me on the o - cean of blue, | Think of me on the o - cean of blue. |
| 2. Break - ers a - mong, Let your love e'er be stead - y and strong, | Let your love e'er be stead - y and strong. |
| 3. Ev - er be true! Think of me on the o - cean of blue, | Think of me on the o - cean of blue. |

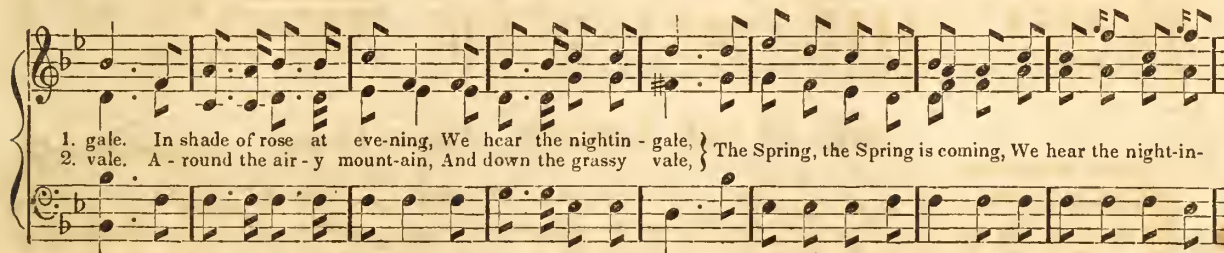
Lively. Allegro.

THE SPRING IS COMING.

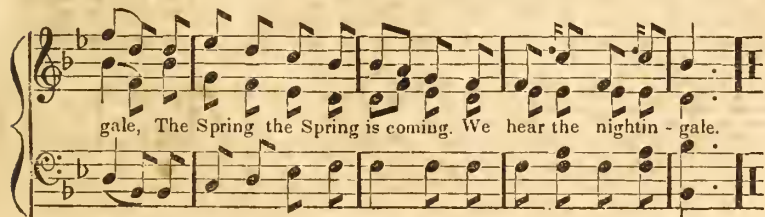
153



1. The Spring, the Spring is coming, The birds are merri-ly sing-ing, The Spring, the Spring is coming, We hear the nightin-
2. The yel - low buds are breaking, The flowers in meadows are blowing ; And gentle winds are playing A - long the grass-y



1. gale. In shade of rose at eve-ning, We hear the nightin - gale, } The Spring, the Spring is coming, We hear the night-in-
2. vale. A - round the air - y mount-ain, And down the grassy vale, }



gale, The Spring the Spring is coming. We hear the nightin - gale.

3.
The Spring, the Spring is with us,
And light the swallow is flitting ;
The Spring, the Spring is with us,
It brings the nightingale.
In cool of shady evening,
It brings the nightingale ;
The Spring, the Spring is with us,
We hear the nightingale.

COME, LET'S SING A MERRY SONG.

Arranged from MARSCHNER.

Vivace.

1. Come, let's sing a mer-ry song. Wake the cheerful glee. Now the joy-ous tones prolong, Happy, hap-py we, Happy we.
 2. En - vy, an - ger, hence a-way, E - vil passions flee, Why should we indulge them, say, Why should you or me? You or me.

Solo.

Happy we, happy we, happy we, happy

Chorus. PP.

Happy we, O hap-py we, O hap-py. hap-py, happy, hap-py, hap-py we, O hap-py we, O hap-py, hap-py,

COME, LET'S SING A MERRY SONG. Concluded.

155

we, happy we happy we, happy we, happy we, O hap-py we, O hap-py we.

happy, happy. hap-py we, O hap-py, hap-py we, O hap-py we, O happy we, O hap-py we,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics: "we, happy we happy we, happy we, happy we, O hap-py we, O hap-py we." The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves have a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A forte dynamic marking (*ff*) is present in the final measures of the system.

Now the joy-ous tones prolong; Happy, hap-py we!

Now the joy-ous tones prolong; Happy, hap-py we!

The second system of the musical score continues the piece. It also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics: "Now the joy-ous tones prolong; Happy, hap-py we!" The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves have a key signature of one flat. The music continues with similar rhythmic patterns. A forte dynamic marking (*f*) is present at the beginning of the system.

THE MOUNTAIN BUGLE. Duet.

Words and Music by J. H. HEWITT.

First Voice.

1. Cheer-i - ly thy bu - gle sounds, When home re - turn - ing o'er the lake; Mer - ri - ly my bo - som
 2. Fearless - ly thy footsteps roam, When snow hangs on the diz - zy steep; Dri - ving from its rock - y

The first voice part is written on a single staff with a treble clef and a 4/4 time signature. It features a melody with eighth and sixteenth notes, and rests. The lyrics are written below the staff, with two verses. The first verse ends with a repeat sign.

Second Voice.

1. bounds, As each clear swell bids e - cho wake; Joy-ous-ly I wind the note, To tell thee that thy
 2. home, The e - cho of the hol - low deep; Mer - ri - ly the wild stag bounds, Un - til he feels the

The second voice part is written on a single staff with a treble clef and a 4/4 time signature. It features a melody with eighth and sixteenth notes, and rests. The lyrics are written below the staff, with two verses. The first verse ends with a repeat sign.

THE MOUNTAIN BUGLE.

Continued.

157

Both.

1. hunt - er's near, Mer - ri - ly I speed my boat To - wards the home by thee made dear. Dearest, for thee, thee
 2. hunt - er's spear; Cheer - i - ly the glen re - sounds With cho - rus and the hunt - er's cheer. Dearest, for thee, &c.

on - - ly, These mountain wilds are sweet to me; - - - Each crag and val - ley lone - ly, Is

THE MOUNTAIN BUGLE. Concluded.

Ritard. **Chorus. A tempo.**

blest because 'tis loved by thee. - - Sound, sound, sound, sound the mer - ry, mer - ry moun-tain

Voice.

Sound, sound, sound, sound the mer - ry, mer - ry mountain

horn, - - - At eve - - ning's close, at morn - ing's ear - ly dawn.

horn, At eve - - ning's close, at morn - ing's ear - ly dawn.

Detailed description: The musical score is arranged in two systems. The first system contains the vocal melody and piano accompaniment for the first two lines of the chorus. The vocal line begins with a 'Ritard.' (ritardando) and then continues at 'Chorus. A tempo.' The piano accompaniment features triplet patterns in the right hand and single notes in the left hand. The second system continues the vocal melody and piano accompaniment for the next two lines of the chorus. The piano part continues with similar rhythmic patterns. The lyrics are written below the corresponding staves.

PLEASURE IN SINGING.

159

March movement. Very spirited.

1. What delight, what joy rebounds From our music-laden breast, When the cheerful song resounds, When the cheerful song resounds.

In the clear and bright sunshine,
Thro' the wood and in the vale, } Does it gai-ly e - cho round, Does it gai-ly e - cho round. Tra, la, la,

pp **Bis.** *mp* **Bis.** *f*

Tra, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la.

Tra, la, la, la, la, la, la, la, la, la.

2. What delight, what pleasure 'tis,
When the hours return to us,
||: Bearing joys like ours to-day :||
Youthful mirth and youthful might,
In our joys by day and night,
||: Bend to music's pleasing away :||
Tra, la, la, &c.
3. True delight, unmarred by care.
Surely is their rightful share,
||: Who with music banish strife :||
Heart with heart, and hand in hand,
Let us be a merry band :
||: Music is the soul of life. ||
Tra, la, la, &c.

FLOAT AWAY, FLOAT AWAY. Trio.

Allegretto.

1. Float a - way, float a - way O'er land and o'er sea, Float a - way, float a - way O'er land and o'er sea; Dark

clouds, stay not hith-er, We want the fair weather; Float a - way, float a - way, And welcome bright day, Float a -

way, float away. And welcome bright day.

2.

||: Fare-ye-well, fare-ye-well,
My books and my play, :||
Of all I am weary—
The birds warble near me—
||: I'm away I'm away
On wings of the May. :||

3.

||: Float along, float along,
Ye snowy white throng, :||
No longer ye hover
The bright green fields over;
||: To the sea, to the sea,
O hasten from me. :||

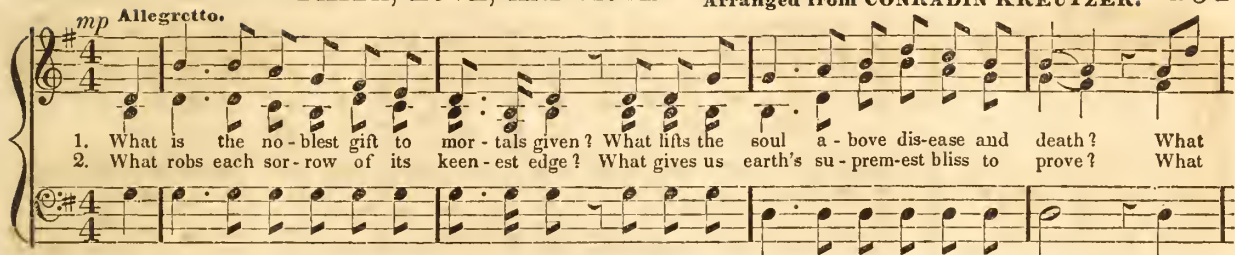
4.

||: O the May. O the May,
The glad month of May. :||
The birds and the flowers
The bright falling showers;
||: I'm away, I'm away.
On the wings of the May. :||

FAITH, LOVE, AND HOPE.

Arranged from CONRADIN KREUTZER. 161

mp Allegretto.




1. What is the no-blest gift to mor-tals given? What lifts the soul a-bove dis-ease and death? What
 2. What robs each sor-row of its keen-est edge? What gives us earth's su-prem-est bliss to prove? What

Solo voices. **Chorus. *f***



1. brings us near the spir - its pure of heaven? It is true, ho - ly, strong, un-doubt-ing Faith, It is true,
 2. is the fu-ture's dear-est, sweetest pledge? It is the hu - man heart's full bless-ing, Love, It is the

3.



1. ho-ly, strong, undoubting Faith, It is true, holy, strong, undoubting Faith.
 2. human heart's full blessing, Love, It is the human heart's full blessing, Love.

What gives the power to do and suffer long?
 What nerves the mind with ills and wrongs to cope?
 What makes the heart beat light, the hand be strong?
 It is the bosom's heavenly cheerer, Hope.

4.

Oh, might I twine around my mortal head
 These three blessed flowers, in an immortal wreath,
 Then might I feel, e'en e'er this life has fled,
 The heavenly blessings, Hope, and Love, and Faith.

11

MY MOTHER DEAR. Quartet.*

Words and Music by S. LOVER.

Tenor.

1. There was a place in child-hood, That I re-mem-ber well; And there a voice of
1st and 2d Trebles.

2. When fair-y tales were end-ed, "Good night," she soft-ly said, And kissed, and laid me,
 3. In the sick-ness of my child-hood, The per-ils of my prime, The sor-rows of my

Base.

sweet-est tone, Bright fair-y tales did tell; And gen-tle words, and fond em-brace, Were
 2. down to sleep, With-in my ti-ny bed; And ho-ly words she taught me there; Me-
 3. ri-per years, The cares of ev-ery time: When doubt and dan-ger weighed me down, Then

* May also be sung as a Duet.

MY MOTHER DEAR. Concluded.

163

1. given with joy to me, When I was in that hap - py place, Up - on my Moth - er's

2. thinks I yet can see Her an - gel eye, as close I knelt Be - side my Moth - er's

3. plead - ing all for me, It was a fer - vent prayer to heaven That bent my Moth - er's

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one sharp). The middle and bottom staves are a piano accompaniment in G major, with the bottom staff featuring a more active bass line. The lyrics are written below the staves, with three verses of text corresponding to the three staves.

1. knee. My Moth - er dear, My Moth - er dear, My gen - tle, gen - tle Moth - er.

2. knee. My Moth - er dear, My Moth - er dear, My gen - tle, gen - tle Moth - er.

3. knee. My Moth - er dear, My Moth - er dear, My gen - tle, gen - tle Moth - er.

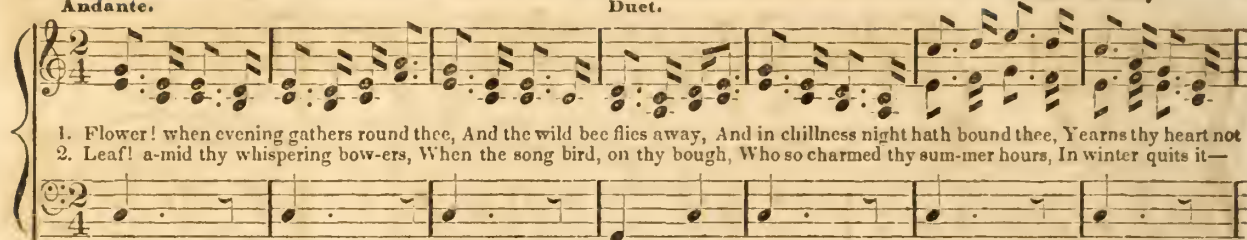
The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves. The lyrics for this system are repeated for three verses, each starting with 'knee.' followed by the same phrase. The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support to the vocal melody.

FLOWER, WHEN EVENING GATHERS ROUND THEE.

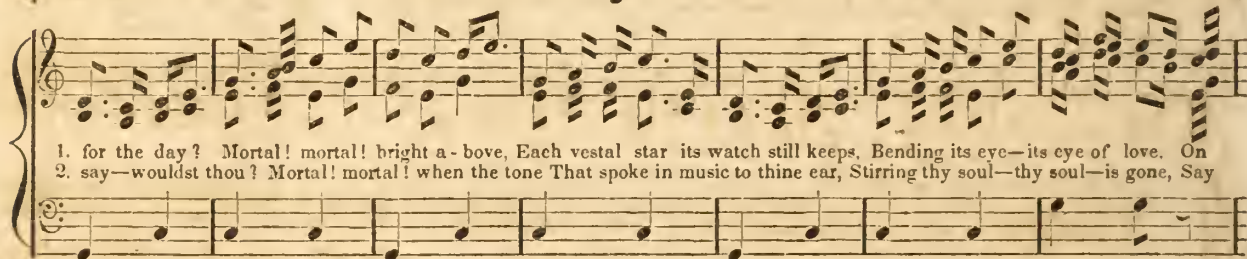
Andante.

Duet.

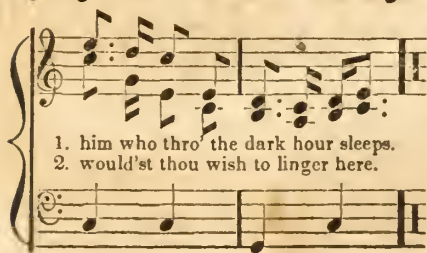
Scotch Melody.



1. Flower! when evening gathers round thee, And the wild bee flies away, And in chillness night hath bound thee, Yearns thy heart not
2. Leaf! a-mid thy whispering bow-ers, When the song bird, on thy bough, Who so charmed thy sum-mer hours, In winter quits it—



1. for the day? Mortal! mortal! bright a-bove, Each vestal star its watch still keeps, Bending its eye—its eye of love. On
2. say—wouldst thou? Mortal! mortal! when the tone That spoke in music to thine ear, Stirring thy soul—thy soul—is gone, Say



1. him who thro' the dark hour sleeps.
2. would'st thou wish to linger here.

3.

Bird! with weary wing thou rovest
O'er the wide, wide water's breast,
Far the greenwood bough thou lo' est,
Pants thy spirit not for rest?
||: Mortal, :|| no! though dim,
Weary and far the way I roam,
Earth has ||: no waste :|| to him
Who sees beyond his own bright home.

4.

Father! through the dark night gleaming,
Though the lovely fade away,
Let thy stars, above us beaming,
Watch us till returning day.
||: Who would :|| weep, though far
And wild the way that he must roam,
When to ||: his eye :|| the star
Beams from his own eternal home?

THE HOMESTEAD.

ZÖLLNER.

165

1. In the homestead, O how sweet, On the mountains there to stray; On the rocks whence streams are flowing, In the
 2. In the homestead, O how sweet, Where we lived so free from care; There, in mer-ry sports and ro-ving, Passed our

1. valleys greenly growing, Where the kine and lambkins meet, In the homestead, O how sweet, In the homestead O how sweet.
 2. hap-py days in lov-ing; There my fa-ther's cot I greet, In the homestead, O how sweet, In the homestead, O how sweet.

3;
 In the homestead, O how sweet,
 Where the skies are bright and fair;
 Where we played in childhood's hours;
 Where we gathered mountain flowers;
 Where the true and loving meet.
 In the homestead, O how sweet.

4.
 In the homestead, O how sweet!
 Might I turn my wandering feet,
 Through the rocky pathway climbing,
 Where the sheep-bells low are chiming,
 Smiling faces there I'd meet,
 In the homestead, O how sweet.

I LOVE THE MERRY SUNSHINE.

STEPHEN GLOVER.

1. I love the merry, merry sunshine; . It makes the heart so gay, To hear the sweet birds singing On their
 2. I love the merry, merry sunshine! Thro' the dew - y morn-ing's shower, With its ro - sy smiles ad-vancing, Like a

pp

1. sum-mer ho - li - day, With their wild wood notes of du - ty, From hawthorn bush and tree, O! the sunshine is all
 2. beau-ty from her bower! It charms the soul in sadness; It sets the spi - rit free! O! the sunshine is all

Cres.

Sves.

I LOVE THE MERRY SUNSHINE. Continued.

167

Rall. *p* *A tempo.*

1. beau-ty! O! the merry, merry sun for me! I love the merry, merry sunshine, It makes the heart so
 2. gladness! O! the merry, merry sun for me! I love, &c.

Rall. *p*

gay, To hear the sweet birds singing On their sum-mer ho - li - day. The merry, merry sun, the

Cres.

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of music, including the vocal melody and piano accompaniment. The second system contains the next two lines of music. The vocal melody is written in a simple, clear style, with lyrics printed below the notes. The piano accompaniment consists of chords and single notes, providing a harmonic background for the voice. The score includes dynamic markings such as 'Rall.' (Ritardando), 'p' (piano), and 'Cres.' (Crescendo). The tempo marking 'A tempo.' is also present. The page number '167' is in the top right corner.

I LOVE THE MERRY SUNSHINE. Concluded.

mer-ry sun, the merry, merry sun for me! The merry, merry sun, the mer-ry sun, the merry, merry sun for me!

This musical score is for a song. It features a vocal melody line at the top and a piano accompaniment below. The melody is in a major key and 4/4 time. The lyrics are: 'mer-ry sun, the merry, merry sun for me! The merry, merry sun, the mer-ry sun, the merry, merry sun for me!'. The piano part consists of chords and single notes that support the vocal line.

Moderato.

GOOD NIGHT. Duet.

L. SPOHR, of Cassel, Germany.

This musical score is for a duet. It is in a major key and 3/4 time. The tempo is marked 'Moderato'. The score consists of two staves, each with a vocal line and a piano accompaniment. The lyrics are: '1. Good night! good night! All our la - bor now is done; Day-light sweetly round is clo - sing, 2. Now to rest! now to rest! Let the wea - ry eye - lids close; Sleep on ev - cry eye is ly - ing, 3. Rest in peace! rest in peace! Till the morn-ing gay - ly breaks; Till the day, its cares re - new - ing,'.

1. Good night! good night! All our la - bor now is done; Day-light sweetly round is clo - sing,
 2. Now to rest! now to rest! Let the wea - ry eye - lids close; Sleep on ev - cry eye is ly - ing,
 3. Rest in peace! rest in peace! Till the morn-ing gay - ly breaks; Till the day, its cares re - new - ing,

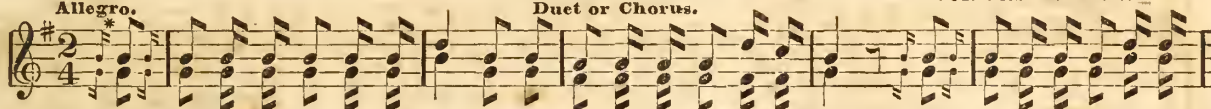
This musical score is for a duet. It is in a major key and 3/4 time. The tempo is marked 'Moderato'. The score consists of two staves, each with a vocal line and a piano accompaniment. The lyrics are: '1. Bu - sy hands and heads re - po - sing, Till to - morrow's ri - sing sun. Good night! good night!
 2. While the whippoor-will is cry - ing, All in - vi - ting to re - pose. Good night! good night!
 3. Calls us to be up and do - ing, Rest in peace, thy Fa - ther wakes. Good night! good night!'

CHEERFULNESS

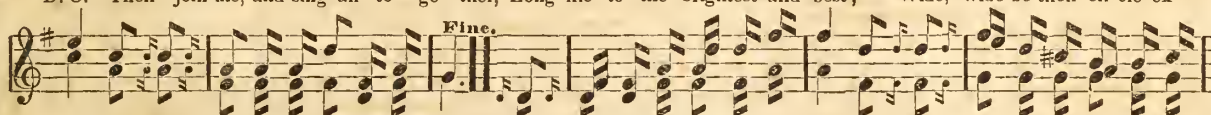
C. M. von WEBER. 169

Allegro.

Duet or Chorus.



1. The stars, ah! how brightly they spar-kle, And light up the fath-om-less arch; They come at the call of the
D. C. The earth turns her face to their splen-dor, And smiles as high on-ward they keep; She sees in their clus-ter-ing
2. Yet, bright-er than stars in the hea-vens, The spi-rit of cheer-ful-ness glows, And light-ing the present and
D. C. Then join me, and sing all to - ge - ther, Long life to the brightest and best; Wide, wide be their cir-cle ex-



1. twilight, And move on their glo-ri-ous march. The earth turns her face to their splendor, And smiles as high onward they
brightness, A star-light too glo-ri-ous for sleep.
2. fu-ture, Il - lumines the life to its close. Then join me, and sing, all to - ge - ther, Long life to the brightest and
tended, And long may they live and be (Go to "Ending for last Stanza") D. C. Ending for last Stanza.



1. keep; She sees, in their clus-ter-ing bright-ness, A star - light too glo-ri-ous for sleep.
2. best; Wide, wide be their cir- cle ex - tend - ed, And long may they live and be bless'd, bless'd, live and be bless'd, live and, &c.

WILL YOU COME? * The small notes required only in the song, "Will you come?"

1. Will you come where the wild bee is humming
Mid the blossoms and flowers so gay?
'Tis her song that the spring time is coming,
'Tis her constant and beautiful lay.
Will you come to the woodland and mountain,
Where the flocks feed on meadows so green,
Where they sip from the clear crystal fountain?
'Tis a prospect most lovely, I ween.
Will you come where the brook, gently gliding,
Murmurs soft in the cool, silent shade,
Where the violet is modestly hiding
In its lowly but beautiful bed?

2. Will you come when the sun gilds the morning
With the loveliest tints of the rose,
All the hills and the valleys adorning,
While in radiance and splendor it glows?
Will you come when the daylight advancing
Calldeth man to his labor and toil,
Every pleasure its value enhancing,
As we gather our wealth from the soil?
Will you come when the shadow of evening
Round our cottage her mantle has thrown,
Fresh enjoyment and happiness breathing
Ever thus when our labor is done?

THE ALPINE SHEPHERD'S FAREWELL.

BONNER.

Moderato.

1. Ye moun-tains, fare - well! - - - farewell! Ye whis-per-ing bushes, Where bright wa-ter gush-es! Ye

wan-der-ing streams, Ye wander-ing streams! Of you while here I'm dreaming, The tears are slow - ly streaming. Ye

mountains, fare-well! - - - Ye mountains, fare-well! fare-well! - - - - -

- 2 Ye shepherds, farewell!
 Ye songs of the mountains,
 By brooks and by fountains,
 So dear to the heart.
 No more I hear you sounding,
 From peak to peak rebounding,
 ||: Ye shepherds, farewell! :||
3. Ye Alps, O farewell!
 With air freshly blowing;
 With streams brightly flowing
 With all that I love;
 My heart's power art thou ever;
 Can I forget thee? never!
 ||: Farewell! O farewell! :||

1. Dear scholars farewell!
Dear innocent hours,
I crown ye with flowers,
By Memory wreathed!
Though here, alas! we sever,
Those flowers shall bloom for ever,
Dear scholars, farewell!

2 My playmates farewell!
I met you with gladness,
I leave you in sadness,
Reluctant to part;
No more beside you, earning
With joy, those gems of learning,
My playmates, farewell!

3. My teachers, farewell!
The truths you have taught me,
The good you have wrought me,
I'll never forget;
'Tis here, alas! we sever—
Those truths shall bloom for ever,
My teachers, farewell!

AS FORTH I WALKED.

From the German.

1. As forth I walked in the ear-ly, ear-ly morning, The honey - bee so bu - si - ly the fields did rove, And
2. As on I walked in the ear-ly, ear-ly morning, A lit - tle bird in nest I heard be - gin to move, And
3. Then children, list, and, prompt at ear-ly dawning, Let one and all at du - ty's call pre - pare to move; Be -

1. thus she sang, "Good peo-ple, all take warning: Time swiftly flies, O then be wise, And time im - prove."
2. "rise, my mate," he sang with cheerful warning: "Time swiftly flies. O then be wise, And time im - prove."
3. - ware lest age surprise you while you're yawning: Time swiftly flies, O then be wise, And time im - prove.

THE BLACKSMITH'S SONG.*

Allegro.

1. "SINCLAIR LITHGOW, shoeing smith, Works up this close with all his pith; He dis his job baith weel and soon; But

likes his sil-ler when 'tis done. Blow, bellows, blow! Clink, clink, clink, the hammer goes; Burn, fire, burn! Clink, clink, clink, the

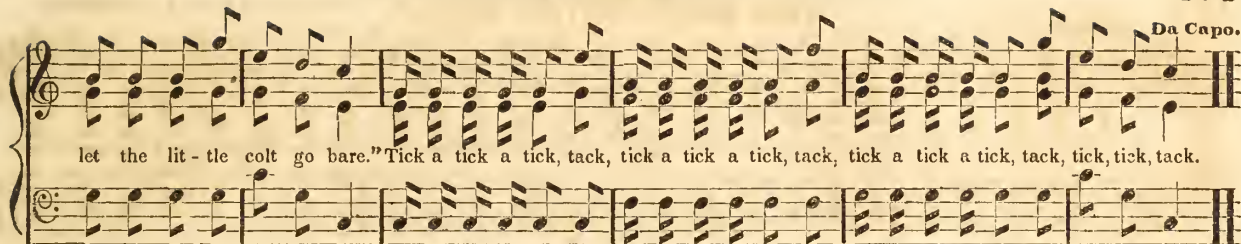
hammer goes! Rasp a - way! rasp a - way! rasp a - way! rasp a - way! Shoe th' old horse, and shoe th' old mare, and

rasp, rasp,

* The first stanza of this song is copied from a blacksmith's sign, in one of the streets of New York. The remaining stanzas are from the pen of one who is well known as a writer for children, and who aspires to no higher name than that of the "children's friend."

THE BLACKSMITH'S SONG. Concluded'

173



Da Capo.

let the lit - tle colt go bare." Tick a tick a tick, tack, tick a tick a tick, tack, tick a tick a tick, tack, tick, tick, tack.

2. But, Mister Lithgow, is it right
To drive your trade from morn till night ?
To shoe the old horse, and shoe the old mare,
And let the little colt go bare ?
Blow bellows, blow, &c.

3. Pray tell me, Sinclair, what you mean ?
The colt has tender feet, I ween,
I do not understand your song—
Or, if I do, I think 'tis wrong.
Blow, bellows, blow, &c.

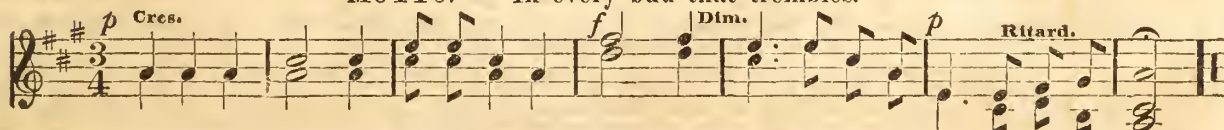
4. I'm sure it puzzles me to tell
How you can make a shoe so well ;
And put it on the horse and mare,
And let the little colt go bare.
Blow, bellows, blow, &c.

5. And yet, you are not much to blame,
For half the world oft do the same ;
They shoe themselves, but do not care
Whether the young are shod or bare.
Blow, bellows, blow, &c.

6. "'Tis nothing but a child," they say ;
" 'Twill do for children, any way."
As if the little urchins were
Scarce worth a half a minute's care.
Blow, bellows, blow, &c.

7. SINCLAIR LITHGOW, shoeing smith,
Work work away, with all your pith ;
But shoe the little colts, my man,
Or get your "siller," if you can !
Blow, bellows, blow, &c.

MOTTO. "In every bud that trembles."



In ev - ery bud that trem - bles to the breeze, We hear the voice of God a - mong the trees.

Lively—two beats or counts in the measure.

1. So goes it with idlers they're laugh'd at, they're laugh'd at, they're laugh'd at, they're laugh'd at, they're laugh'd at, they're
 2. When win - - ter o'er-takes them, they're hungry, they're hungry, they're hungry, they're hungry they're hungry they're

Inst. or single voices. Slower.

1. laugh'd at, they're laugh'd at by all, they're laugh'd at by all, they're laugh'd at by all, they're laugh'd at by all. They lounge all the
 2. hungry, they're hungry and cold, they're hungry and cold, they're hungry and cold, they're hungry and cold, And then they com-

Ritard. Lazily.

1. sum-mer, and sleep all the fall, They lounge all the sum-mer, and sleep all the fall, and sleep all the fall.
 2. plain of hard times and no gold, And then they com-plain of hard times and no gold, hard times and no gold.

So goes - - it with i-dlers, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, They're laugh'd at by all.

3.
At school they learn nothing but ||: mischievous: || play,
And when they are older, have nothing to say.

4.
They're shunned by the learned, ||: they're lazy: || and poor,
And soon they're compelled to beg bread at your door.

5.
So goes it with idlers, ||: they're laughed at: || by all,
They lounge all the summer, and sleep all the fall.

RAISE YOUR VOICES. Round in four parts.

1. 2. 3. 4.
Raise your voi - ces, Raise them high; Till they swell and fill the sky, and fill the sky.

THE WELCOME HOME.

Words by Mrs. ELIZA H. GOODWIN.

STUNZ.

March movement.



1. Welcome home! a cheer-ful greet-ing Here receive, nor long-er roam; While we all, in friendship meet-ing, Shout a

cheer-ful wel-come home, While we all, in friendship meet-ing, Shout a cheer-ful welcome home. Hearts with

Hearts with joy are full and swell-ing, While we clasp the friendly hand,

joy are full and swell-ing, While we clasp the friend-ly hand, Welcome, friend and brother,* wel-come,

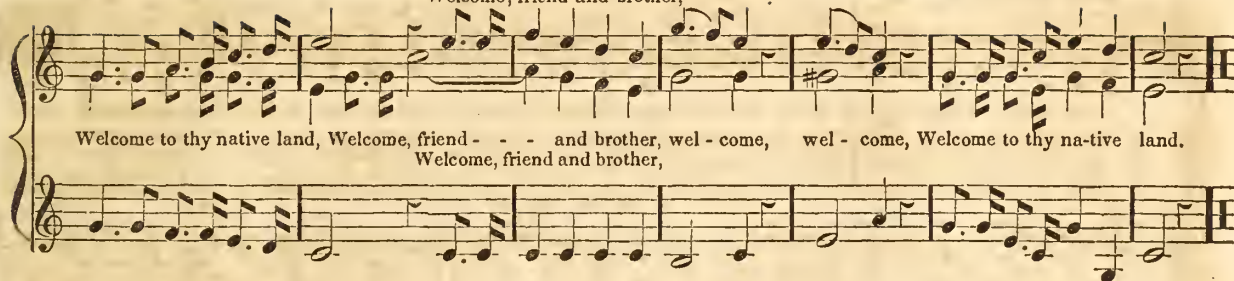
Hearts with joy are full and swell-ing While we clasp the friendly hand.

* The words "teacher," "sister," &c., can be substituted, if circumstances require.

THE WELCOME HOME. Concluded.

177

Welcome, friend and brother,



Welcome to thy native land, Welcome, friend - - - and brother, wel - come, wel - come, Welcome to thy na-tive land.
Welcome, friend and brother,

2.

Hark ! with manhood's notes of pleasure,
How the tones of childhood swell;
||: Every voice is raised to welcome
One they prized and loved so well. :||
Through the long-drawn vale resounding,
Hear them swelling, sweet and strong !
||: Hearts that glow with love and friendship,
Find a ready voice in song. :||

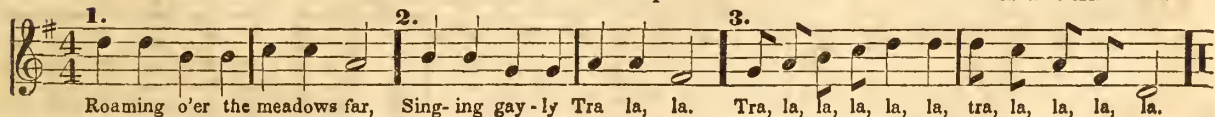
3.

Feast and song shall be thy welcome,
Music is the feast of soul;
||: What, in foreign lands could greet thee,
Like the sounds that round thee roll ? :||
Give thy hand, then, friend and brother,
Give thy word no more to roam ;
||: Where are hearts so true and friendly,
Where the spot so sweet as home ? :||

ROAMING O'ER THE MEADOWS FAR.

Round in three parts.

CARL KELLER.



Roaming o'er the meadows far, Sing-ing gay-ly Tra la, la. Tra, la, la, la, la, la, tra, la, la, la, la.

Very Lively.

THIS IS MAY.

FRANZ ABT.

f

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The first staff ends with a repeat sign, and the second staff continues the accompaniment.

1. This is May, Fresh and gay, All is sweet and bright to-day; Come a - way! Do not stay! Come a-broad to stray.
 2. Here and there, Every where. Flowers are blooming sweet and fair, Violets blue Start a - new, Sparkling bright with dew.
 3. O'er the hill, Thro' the dell, Hear our songs of welcome swell; Songsters light, Blossoms bright, Welcome back to sight.

p *Cres.*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, featuring a melody with eighth and sixteenth notes. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment. The system concludes with a repeat sign.

1. Morning's skies are bright and clear, All are light and hap - py here: Voi - - - ces round,
 2. Birds float round on air - y wing, Gay-ly thus they seem to sing, Here a - gain,
 3. Streamlets freed from win-ter's chain Bub-ble o'er their beds a - gain; This is May,

p *Cres.*

The piano introduction for the second system of lyrics, consisting of two staves in 2/4 time, key of B-flat major. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The first staff ends with a repeat sign, and the second staff continues the accompaniment.

1. Voi - ces round So cheer - ly sound, Yes,
 2. Here a - gain We all are seen, Yes,
 3. This is May, So bright and gay, Yes,

THIS IS MAY. Concluded.

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p *Cres.* *f* *p*

1. Cheer - - - ly sound, All things gay and sweet are found. Voi - ces round, - - -
 2. We are seen, Free from win - ter's hea - vy chain. Here a - gain, - - -
 3. Bright and gay, All is fresh and sweet to - day. This is May, - - -

1. voi - ces round, So cheer - ly sound, All things gay and sweet are found. Voi - ces round, So
 2. here a - gain We all are seen, Free from win - ter's hea - vy chain. Here a - gain We
 3. this is May, So bright and gay. All is fresh and sweet to - day. This is May, So

p *f*

1. - - cheer - ly sound, - - - - - All things gay and sweet are found.
 2. - - We are seen, - - - - - Free from win - ter's hea - vy chain.
 3. - - Bright and gay, - - - - - All is fresh and sweet to - day.

1. cheer - ly sound, Yes, voi - ces round So cheer - ly sound, All things gay and sweet are found.
 2. all are seen, Yes, here a - gain We all are seen, Free from win - ter's hea - vy chain.
 3. bright and gay, Yes, this is May, So bright and gay, All is fresh and sweet to - day.

THE BOAT RACE.

ROSSINI.

With animation. P.

Cres.

1. Pull a - way, pull away, pull a-way, brave boys. Pull away, pull away, the vict'ry's ours; Pull a - way, pull a-way to the
 2. Pull a - way, pull away, pull a-way, brave boys. Pull away, pull away, the vict'ry's ours; Pull a - way, pull a-way to the

Fine. *f*

1. dis - tant mark, To the prize - our bon - ny bark. Pull a - way, pull a - way, 'mid the wa - ters foam - ing
 2. dis - tant mark, To the prize - our bon - ny bark. Pull a - way, pull a - way, like the light - ning dart - ing,

Fine.

1. sparkling, dash - ing all a - round: Pull a - way, pull a - way, 'mid the wild con - fu - sion on - ward to the wished - for bound.
 2. flash - ing, now we speed our way, Pull a - way, pull a - way, 'mid the shout - ing, cheering, bravely we have won the day.

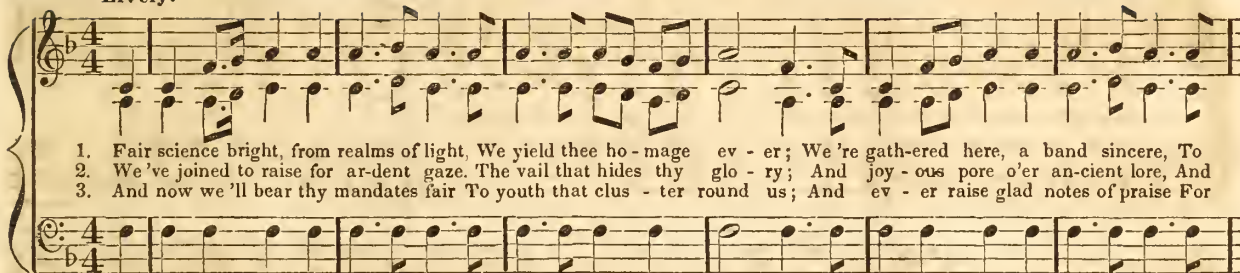
FAIR SCIENCE BRIGHT.

From BELLINI.

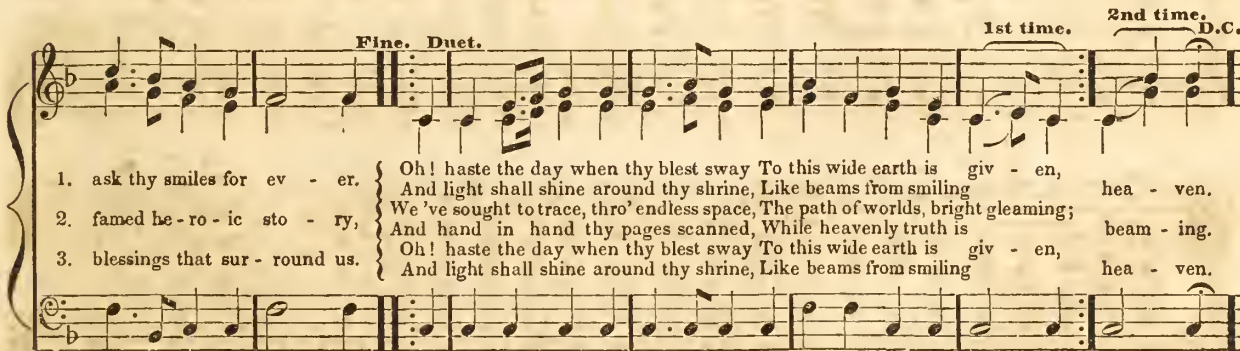
181

Lively.

Chorus and Duet.



1. Fair science bright, from realms of light, We yield thee ho-mage ev - er; We're gath-ered here, a band sincere, To
 2. We've joined to raise for ar-dent gaze. The vail that hides thy glo - ry; And joy - ous pore o'er an-cient lore, And
 3. And now we'll bear thy mandates fair To youth that clus - ter round us; And ev - er raise glad notes of praise For



Fine. Duet. **1st time.** **2nd time. D.C.**

1. ask thy smiles for ev - er. { Oh! haste the day when thy blest sway To this wide earth is giv - en, hea - ven.
 2. famed he - ro - ic sto - ry, { And light shall shine around thy shrine, Like beams from smiling
 3. blessings that sur - round us. { We've sought to trace, thro' endless space, The path of worlds, bright gleaming; beam - ing.
 { And hand in hand thy pages scanned, While heavenly truth is
 { Oh! haste the day when thy blest sway To this wide earth is giv - en, hea - ven.
 { And light shall shine around thy shrine, Like beams from smiling

THE FLATTERER.

From the German.

1. Dame spi - der sits and spins a - lone, And sings meanwhile in humming tone, Dame spi - der sits and
sings meanwhile in humming tone,

The first system of musical notation is in 3/4 time. It features a treble and bass staff joined by a brace. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

spins a - lone, And sings meanwhile in hum-ming tone La, la, la, la, la, la, la, la, la, la,

The second system continues the melody and accompaniment. The lyrics 'spins a - lone, And sings meanwhile in hum-ming tone' are followed by a series of 'La, la, la' notes.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

The third system continues the melody and accompaniment. The lyrics consist of a long series of 'la, la, la' notes, ending with a double bar line.

THE FLATTERER. Concluded.

183

2. ||: So fine she spun, so long she spun,
And hummed, "Ah, when my thread is done!" :|| La, la, &c.
3. ||: She hangs her house with curtains neat,
And then she midway takes her seat. :|| La, la, &c.
4. ||: Thus to a wandering fly she said,
"Come see the curtains I have made." :|| La, la, &c.
5. ||: "O, nearer come, thou charming fly,
And let me see that diamond eye!" :|| La, la, &c.
6. ||: "Those charming wings so bright and clear,
O, let me view them still more near." :|| La, la, &c.
7. ||: The fly more near and nearer drew,
Till she her arms around him threw. :|| La, la, &c.

8. ||: "O, welcome, dear!" was still her song;
"My threads are fine, my threads are strong." :|| La, la, &c
9. ||: She bound him with her threads so fine,
Then humming, down she sat to dine. :|| La, la, &c.
10. ||: In vain for pity, cries poor fly;
"Tis now too late, he there must die. :|| La, la, &c.
11. ||: And while ascend his cries and groans,
Dame Spider's song blends with his moans. :|| La, la, &c.
12. ||: Be sure you do not come too nigh,
When flatterers praise your diamond eye. :|| La, la, &c,
13. ||: When most they praise, then least believe,
For flatterers ever will deceive. :|| La, la, &c.

WORKING SONG.

Arranged from the German.

One Voice. *f* All. 1st time, Single Voices, MP. 2d time, All, F.

- | | | | |
|------|-------------------------------------|------------------|-------------------------------------------------------------|
| 1. { | Up and do, ye work-ing people! | Work with power! | } Hark! the clock sends forth its warning; Wise men rise at |
| | Let no hand be weak or feeble! | Seize the hour! | |
| 2. { | Say, what brings despair and ruin? | In - do - lence! | } He, who sees all na - ture moving, Full of life, with - |
| | Rusting, with its eat - ing canker, | Soul and sense; | |

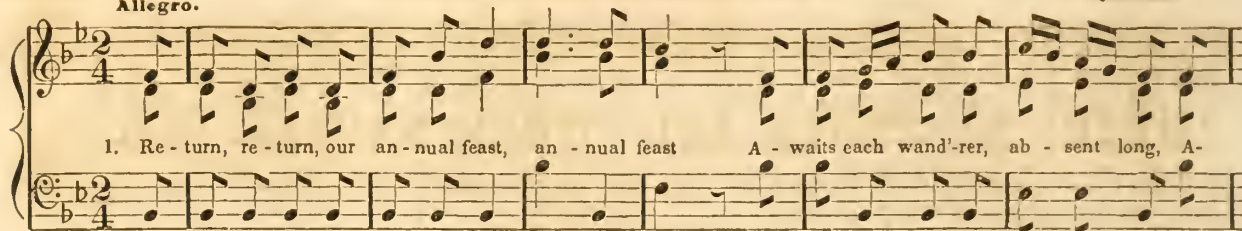
- | | | | |
|----|----------------------|------------------------------------------|-----------------|
| 1. | ear - ly dawning, | Wise men rise at ear - ly dawning, | Seize the hour! |
| 2. | out im - prov - ing, | Full of life with - out im - prov - ing, | Send him hence! |

3. When well spiced by working freely,
Sweet is food;
Cold or hot, compact or mealy
All is good.
Then how sweet the hoar of resting,
When, all singing, laughing, jesting,
Gav of mood.

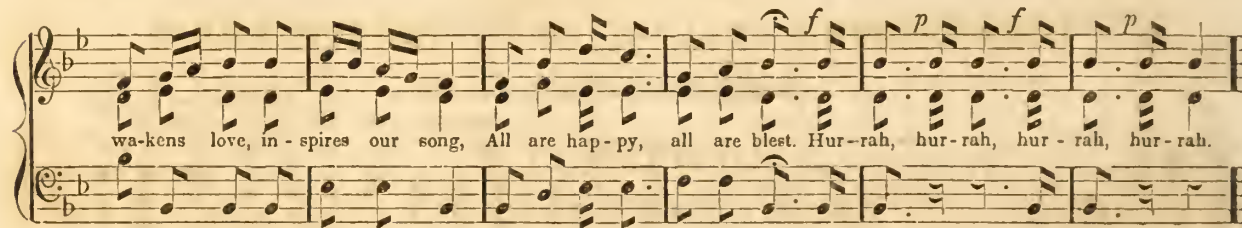
THANKSGIVING DAY SONG.

Tyrolean.

Allegro.



1. Re - turn, re - turn, our an - nual feast, an - nual feast A - waits each wand'-rer, ab - sent long, A -



wa - kens love, in - spires our song, All are hap - py, all are blest. Hur - rah, hur - rah, hur - rah, hur - rah.



1st time *pp* 2d time *f* 1st time. 2d time.

Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la.

2. O, strike again those ||: welcome tones, :||
Come, let us make our voices ring,
And sing those songs we used to sing
In our cheerful, happy home. Hurrah, &c.

3. Away, dull care, from ||: every heart, :||
Let joy and gladness fill each breast,
Let love and peace attend each guest,
Gloom and sadness hence depart. Hurrah, &c.

4. Come, brothers, sisters, ||: quickly come, :||
Of all the banquets of the year,
This one ye must not fail to cheer,
In our childhood's happy home. Hurrah, &c.

A CHOICE SELECTION
OF
METRICAL TUNES AND OTHER SACRED PIECES,
New and Old,
CHIEFLY FROM THE
MENDELSSOHN COLLECTION OF CHURCH MUSIC.

HAUPTMANN. L. M.

W. B. B.

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) and piano accompaniment. The top staff is the Soprano line in treble clef. The middle staff is the Alto line in treble clef. The bottom staff is the Tenor/Bass line in bass clef. The piano accompaniment is written in the left hand, using a grand staff with both treble and bass clefs. The music is in 2/2 time. The lyrics are printed below the vocal staves.

1. 'There is a re - gion love-lier far Than sages tell or po - ets sing, Brighter than noonday glo-ries are, And softer than the tints of spring.
2. It is not fanned by summer's gale ; 'Tis not refreshed by ver-nal showers ; It never needs the moonbeam pale, For there are known no evening hours.

3. It is all ho - ly and se - rene, The land of glo - ry and re - pose ; No cloud obscures the radiant sceoe ; There not a tear of sor-row flows.
4. No ; for that world is ev - er bright With purest radiance all its own ; The streams of un-cre - a - ted light Flow round it from th'eternal throne.

Gently.

DUMBARTON. L. M.

W. B. B.

1. Great God! to thee my eve-ning song, With humble grat- tude I raise; O, let thy mer-cy tune my tongue, And fill my heart with live-ly praise.
 2. My days, unclouded as they pass, And every gently-rolling hour, Are monuments of glorious grace, And wit-ness to thy love and power.
 3. And yet this thoughtless, wretched heart, Too oft regardless of thy love, Un-grate-ful, can from thee depart, And, fond of tri-les, vain ly rove.

WOODWORTH. L. M.

W. B. B.

1. Great Saviour, who didst condescend Young children in thine arms to take, Still prove thyself the children's friend, And save them for thy mercy's sake.
 2. 'Tis by the guidance of thy hand, That they within thy house appear, And in thine awful presence stand, To hear thy word, and join in prayer.
 3. Like precious seed in fruitful ground, Let the instruction they receive, To thy im-mor-tal praise a-bound, And make them to thy glo-ry live.

MORNING. L. M.

Slow.

1. When morning comes the birds arise, And tune their voices to the skies; With warbling notes and hallowed lays, They sing their great Creator's praise.
 2. Come then, my soul, awake and pray, And praise thy Maker every day; Bless him for raiment, health, and food, And for each peaceful night's abode.
 3. Let not each bird's harmonious song Reproach me as I walk a-long; But sing to Him whose guardian power Upholds and saves me every hour.

OLD HUNDRED. L. M.

187

Musical score for 'OLD HUNDRED. L. M.' in 2/2 time, key of D major. The score consists of two staves. The upper staff is for the treble clef and the lower for the bass clef. The melody is simple and hymn-like, with a final cadence. There are two measures of rests in the lower staff at the beginning and end of the piece.

1. Ye nations round the earth, rejoice Before the Lord your sovereign King ; Serve him with cheerful heart and voice ; With all your tongues his glory sing.
2. The Lord is God ; 'tis he a - lone Doth life, and breath, and be-ing give ; We are his work, and not our own, The sheep that on his pastures live.

RETREAT. L. M.

H.

Tenderly.

Musical score for 'RETREAT. L. M.' in 6/4 time, key of D major. The score consists of two staves. The upper staff is for the treble clef and the lower for the bass clef. The melody is gentle and flowing, with a final cadence. There are two measures of rests in the lower staff at the beginning and end of the piece.

1. From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure re-treat ; 'Tis found beneath the mercy-seat.
2. There is a place where Jesus sheds The oil of gladness on our heads, A place of all on earth most sweet—It is that blood-bought mercy-seat.

ZEPHYR. L. M.

W. B. B.

p Gently.

Musical score for 'ZEPHYR. L. M.' in 2/2 time, key of D major. The score consists of two staves. The upper staff is for the treble clef and the lower for the bass clef. The melody is gentle and flowing, with a final cadence. There are two measures of rests in the lower staff at the beginning and end of the piece.

1. Soft be the gent ly - breathing notes That sing the Saviour's dying love ; Soft as the evening ze - phyr floats, And soft as tuneful lyres a - bove.
2. Soft as the morning dews descend, While warbling birds exulting soar. So soft to our al - migh - ty Friend Be every sigh our bo - soms pour.
3. Pure as the sun's en - li - v'ning ray, That scatters life and joy a - broad ; Pure as the lu - cid orb of day, That wide proclaims its Maker, God :
4. Pure as the breath of vernal skies, So pure let our contrition be ; And purely let our sorrows rise To Him who bled upon the tree.

BATAVIA. L. M. Double.

A.

1. There seems a vnice in every gale, A tongue in every opening flower, } The birds that rise on quiv'ring wing, Appear to hymn their Maker's praise,
 Which tells, O Lord, the wondrous tale Of thy indulgence, love, and power. {
 D. C. And all the mingling sounds of spring To thee one general chorus raise.

Fine.

2. And shall my vnice, great God! alone Be mute midst nature's loud acclaim? } And nature's debt is small to mine: Thou badest her being bounded be;
 No, let my heart with answering tone, Breathe forth in praise thy holy name. {
 D. C. But—matchless proof of love divine! Thou gavest immortal life to me.

STILL EVENING. L. M.

Arranged from the German.

With gentleness.

1. Still evening comes with gentle shade, Sweet harbinger of balmy rest From toilsome hours and anxious thoughts Revolving in the pensive breast.
 2. Refulgent day to darkness sets; The noisy crowds are hushed in sleep; Harsh sounds to gentle murmurs turn, As o'er the fields the zephyrs sweep.

3. The hour is sweet when tumults cease; The scene obscured inspires my eye, And darkness marks the loved retreat, Where pleasures live and sorrows die.
 4. Re-tire-ment solemn, yet serene, And un-dis-turbed by human voice, Invites repose on Je-sus' arm, And bids my soul in God rejoice.

JUDD. L. M.

W. B. E. 189

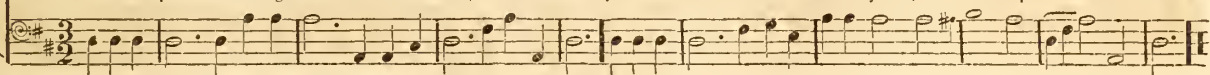
Spirited.



1. There is a land mine eye hath seen In visions of enraptured thought, So bright that all which spreads between Is with its radiant glory fraught ;—
2. A land upon whose blissful shore There rests no shadow, falls no stain ; There those who meet shall part no more, And those long parted meet again.



3. Its skies are not like earthly skies, With varying hues of shade and light ; It hath no need of suns to rise, To dis-si-pate the gloom of night.
4. There sweeps no desolating wind A-cross that calm, se-re-ne a - bode ; The wand'rer there a home may find, Within the par-a-dise of God.



HAMBURG. L. M.

Arranged by L. MASON.

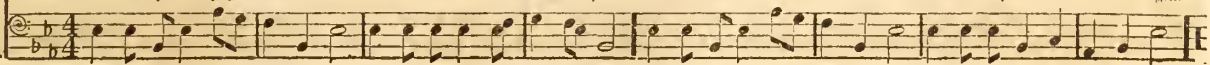
Slow and gentle.



1. Happy the man whose cautious feet Shun the broad way that sinners go ; Who hates the place where atheists meet, And fears to talk as scoffers do.



2. He loves t'employ his morning light Among the statutes of the Lord ; And spends the wakeful hours of night, Pleased with the wonders of his word.
3. He, like a plant by gentle streams, Shall flourish in immortal green ; And Heaven will shine with mildest beams On every work his hands begin.



Tenderly.

REST. L. M.

W. B. B.

1. A sleep in Je-sus! blessed sleep, From which none ever wakes to weep; A calm and undisturbed re- pose, Un-bro-ken by the last of foes.

2. A-sleep in Je-sus! O, how sweet To be for such a slumber meet! With holy con-fi-dence to sing, That death hath lost his venomed sting.

3. A-sleep in Je-sus! peaceful rest, Whose waking is su-premely blest; No fear, no wo shall dim that hour That man-i-fests the Saviour's power.

4. A-sleep in Je-sus! O, for me May such a blissful refuge be; Se-cure-ly shall my ashes lie, Waiting the sun-mons from on high.

FRIBURG. L. M.

W. B. B.

Slow.

1. How sweet the hour of closing day, When all is peaceful and se-rene, And when the sun, with cloudless ray, Sheds mellow lustre o'er the scene.

2. Such is the Christian's parting hour; So peacefully he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his languid breast.

HYMN II.

1. Great God! behold before thy throne,
A band of suppliants lowly bend;
Thy face we seek, thy name we own,
And pray that thou wouldst be our friend.

2. Thy Holy Spirit's aid impart,
That He may teach us how to pray;
Make us sincere, and let each heart
Delight to tread in wisdom's way.

3. O let thy grace our hearts renew,
And seal a sense of pardon there!
Teach us thy will to know and do,
And let us all thine image bear.

EVENING SONG. C. M.

H. 191

1. Now condescend, Almighty King, To bless this little throng, And kindly listen while we sing Our pleasant evening song, Our pleasant evening song.
 2. Brothers and sisters, hand in hand, Our lips to-gether move : O, smile up-on this little band, U-nite our hearts in love, U - nite our hearts in love.
 3. We come to own the pow'r divine, That watches o'er our days, For this our feeble voices join, To God we give the praise, To God we give the praise.

HEBER. C. M.

KINGSLEY.

1 By cool Si-lo - am's sha - dy rill, How fair the li - ly grows ! How sweet the breath, be-neath the hill, Of Sharon's dew-y rose !
 2 Lo, such the child whose early feet The paths of peace have trod ; Whose se-cret heart by influence sweet Is upward drawn to God.

FLORA. C. M.

W. B. B.

1. When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in every gale, How sweet the vernal day, How sweet, &c.
 2. Hark, how the feathered warblers sing ! 'Tis nature's cheerful voice ; Soft music hails the lovely spring, And woods and fields rejoice, And woods, &c.
 3. O God of na - ture and of grace, Thy heavenly gifts im-part ; Then shall my meditation trace Spring, blooming in my heart, Spring, blooming, &c.

TEMPLE. C. M.

W. B. B.

1. There is a path that leads to God, All others go a-stray; Nar-row, but pleas-ant is the road, And Christians love the way.

2. It leads us through this world of sin, And dan-gers must be passed; But all who bold-ly walk therein, Will come to heaven at last.

3. Be thou, O Lord, my guide, my guide, Nor let me from thee stray; Up-hold my foot-steps, lest I slide Or wan-der from thy way.

Spirited.

VICTORINE. C. M.

1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my brightest days, And comfort of my nights.

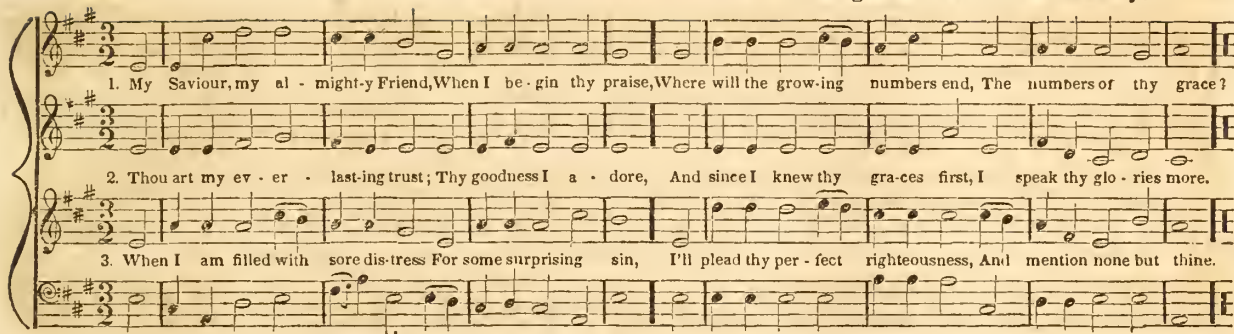
2. In darkest shades if He ap-pear, My dawning is be-gun; He is my soul's bright morning star, And He my ris-ing sun.

3. The opening heavens around me shine With beams of sacred bliss, While Jesus shows his love is mine, And whispers, I am his.

RANDOLPH. C. M.

Arranged from a Silesian Melody.

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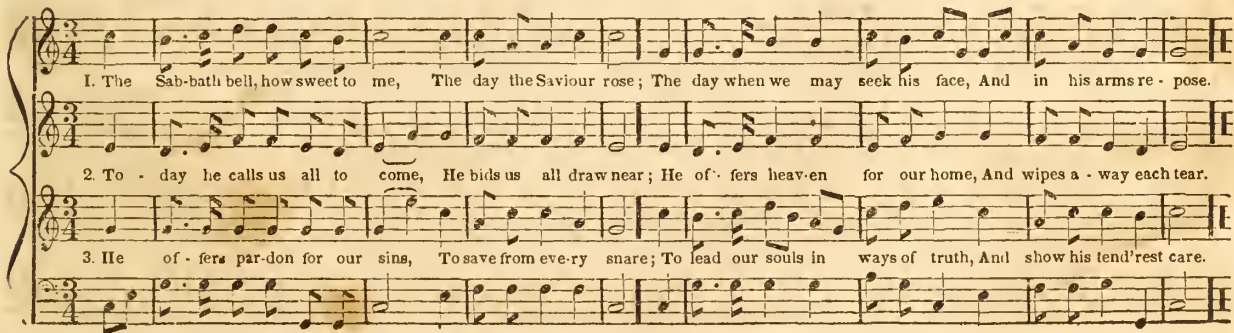
1. My Saviour, my al - mighty Friend, When I be - gin thy praise, Where will the grow - ing numbers end, The numbers of thy grace?

2. Thou art my ev - er - last - ing trust; Thy goodness I a - dore, And since I knew thy gra - ces first, I speak thy glo - ries more.

3. When I am filled with sore dis - tress For some surprising sin, I'll plead thy per - fect righteousness, And mention none but thine.

DURING. C. M.

W. B. B.



1. The Sab - bath bell, how sweet to me, The day the Saviour rose; The day when we may seek his face, And in his arms re - pose.

2. To - day he calls us all to come, He bids us all draw near; He of - fers heav - en for our home, And wipes a - way each tear.

3. He of - fers par - don for our sins, To save from eve - ry snare; To lead our souls in ways of truth, And show his tend' rest care.

FOUNTAIN. C. M.

L. MASON.

1. There is a fountain filled with blood. Drawn from immanuel's veins; And sinners plunged beneath that flood. Lose all their guilty stains. Lose all, &c.
 2. The dying thief rejoiced to see That fountain in his day; And there may I though vile as he, Wash all my sins a-way, Wash all, &c.
 3. Dear dying Lamb, thy precious blood Shall nev - er lose its power, Till all the ransomed church of God Be saved, to sin no more, Be saved, &c.

WIRTH. C. M.

W. B. B.

Gently.

1. How sweet and heavenly is the sight. When those that love the Lord, In one an-oth-er's peace de - light, And thus ful-fill his word.
 2. O! may we feel each brother's sigh. And with him bear a part: May sorrows flow from eye to eye, And joy from heart to heart.

BURDER. C. M.

W. B. B.

Slow.

1. Thou lovely Source of true delight, Unseen whom I a - dore. Unveil thy beauties to my sight, That I may love thee more. That I may love thee more.
 2. Thy glory o'er cre-a-tion shines. But in thy sacred word I read, in fair-er, brighter lines, My bleeding, dy - ing Lord. My bleeding, dy - ing Lord.
 3. 'Tis here, when'er my comforts droop. And sins and sorrows rise, Thy love with cheerful beams of hope, My fainting heart supplies, My fainting heart, &c.

Dim.

T. S.

DAN. S. M.

NÄGELI. 195

1. Sweet is the work, O Lord, Thy glo - rious name to sing, To praise and pray, to hear thy word, And grateful offerings bring.

2. Sweet, at the dawn - ing light, Thy boundless love to tell, And when ap - proach the shades of night, Sull on the theme to dwell.

3. Sweet, on this day of rest, To join, in heart and voice, With those who love and serve thee best, And in thy name re - joice.

MARSH. S. M.

S. B. MARSH.

Legato. Swell.

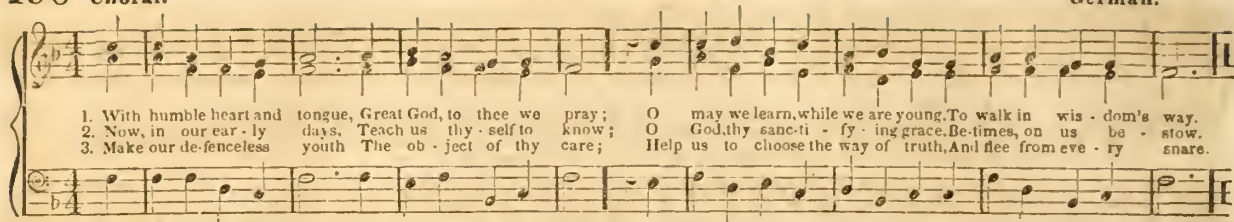
1. The Sa - viour kind - ly calls Our chil - dren to his breast; He holds them in his gra - cious arms, Himself de - clares them blest.

2. "Let them ap - proach," he cries, "Nor scorn their hum - ble claim; The heirs of heaven are such as these—For such as these I came."

3. With joy we bring them, Lord! De - vot - ing them to thee; Im - plor - ing, that, as we are thine, Thine may our off - spring be.

BADEA. S. M.

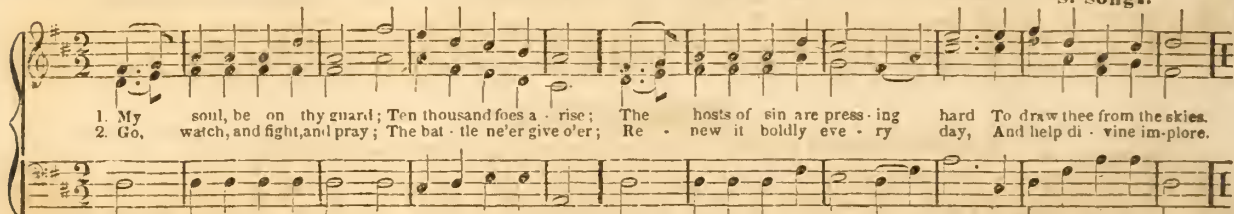
German.



1. With humble heart and tongue, Great God, to thee we pray; O may we learn, while we are young, To walk in wis - dom's way.
 2. Now, in our ear - ly days, Teach us thy - self to know; O God, thy sanc - ti - fy - ing grace, Be - times, on us be - slow.
 3. Make our de - fenceless youth The ob - ject of thy care; Help us to choose the way of truth, And flee from eve - ry snare.

CONFLICT. S. M.

S. Songs.



1. My soul, be on thy guard; Ten thousand foes a - rise; The hosts of sin are press - ing hard To draw thee from the skies.
 2. Go, watch, and fight, and pray; The bat - tle ne'er give o'er; Re - new it boldly eve - ry day, And help di - vine im - plore.

PAVIA. S. M.



1. How gen - tle God's com - mands! How kind his pre - cepts are! Come, cast your bur - den on the Lord, And trust his con - stant care.
 2. His bounty will pro - vide! His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his chil - dren well.
 3. His goodness stands ap - proved, Unchanged from day to day; I'll drop my bur - den at his feet, And bear a song a - way.

WAYLAND. 7s.

W. B. B. 197

1. For a sea-son call'd to part, Let us now our-selves commend To the gracious eye and heart, Of our ev-er pres-ent Friend.

2. Je-sus, hear our humble prayer: Tendershepherd of thy sheep, Let thy mer-cy and thy care All our souls in safe-ty keep.

3. In thy strength may we be strong; Sweeten ev'ry cross and pain; And our wasting lives pro-long, Till we meet on earth a-gain.

ARBOR HILL. 7s.

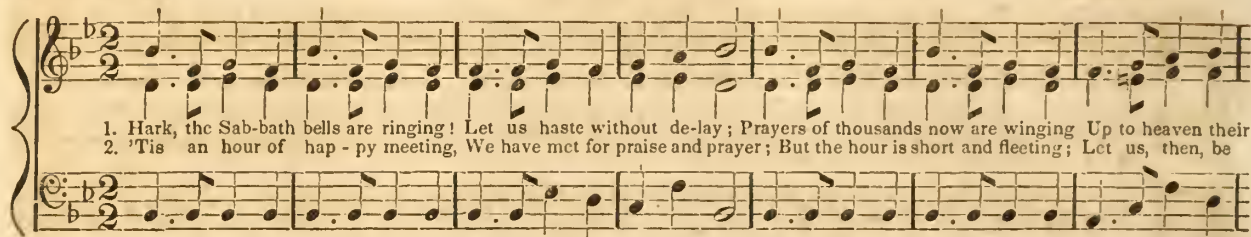
INTRODCUTORY HYMN. (Sung at the Dedication of the Arbor Hill School, June 1st. 1849.)

Gently.

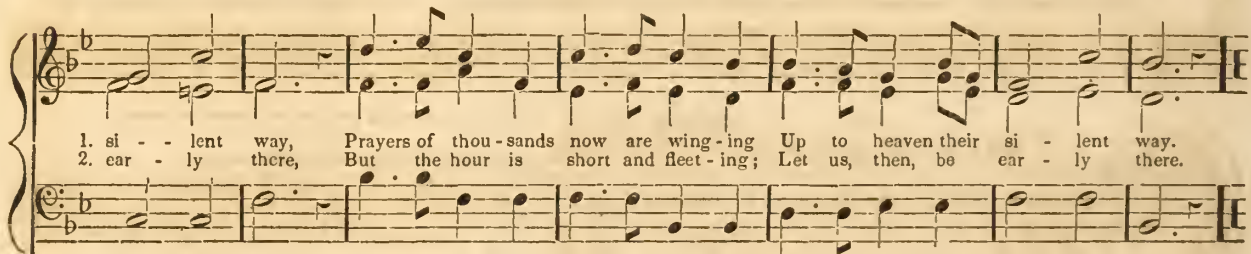
1. Fa-ther, hear! to Thee we raise Grateful songs and hymns of praise; { Let thy blessing on us rest, } With thy smile may we be blest.

2. Thanks to Thee, our Father, kind, That provision for the mind { Thou hast made, and to us giv'n } In thy love, as rich as heav'n.

3. Here a fount is opened wide, All the streams are well supplied; 4. Thou hast giv'n us friends most dear, Parents, teachers, lov'd ones here, 5. Give us grace to hear their voice, And may wisdom be our choice; 6. Thus we'll hope to do thy will, In the world, our part fulfill; Fresh and free as mountain air, Who for us, both watch and pray, And would lead in the right way. Onward press, and upward move, Blessing all by deeds of love. And when life's brief hour is o'er, Meet in heaven, and love Thee more.



1. Hark, the Sab-bath bells are ringing! Let us haste without de-lay; Prayers of thousands now are winging Up to heaven their
2. 'Tis an hour of hap-py meeting, We have met for praise and prayer; But the hour is short and fleeting; Let us, then, be



1. si - - lent way, Prayers of thou-sands now are wing-ing Up to heaven their si - - lent way.
2. ear - ly there, But the hour is short and fleet-ing; Let us, then, be ear - ly there.

HYMN NO. 2. Sunday Morning.

3. Do not keep our Teachers waiting,
While you tarry by the way;
Nor disturb the school reeiting;
'Tis the holy Sabbath day.
4. Children, haste; the bells are ringing,
And the morning's bright and fair;
Thousands now are joined in singing;
Thousands, too, in solemn prayer.

1. Welcome, welcome, quiet morning,
Welcome is this holy day;
Now the Sabbath morn returning
Says a week has passed away.
2. Let me think how time is passing;
Soon the longest life departs!
Nothing human is abiding,
Save the love of humble hearts.

3. Father, now one prayer I raise thee,
Give an humble, grateful heart;
Never let me cease to praise thee,
Never from thy fear depart.
4. Then when years are gathered o'er me,
And the world is sunk in shade,
Heaven's bright realm will rise before me
There my treasure will be laid.

Moderato.

MILLINGTON. 8's & 7's. 6 lines. Or Double.

W. B. B. 199

1. What is life? 'tis but a va-por, Soon it van-ish-es a-way; }
Life is but a dy-ing ta-per; O my soul, why wish to stay? } Why not spread thy wings, and fly Straight to yonder world of

2. See that glo-ry—how re-splen-dent! Brighter far than fan-cy paints; }
There, in ma-jes-ty tran-scendent, Je-sus reigns the King of saints; } Spread thy wings, my soul, and fly Straight to yon-der world of


Closing of the Sabbath School.

5's, 7's & 4's.

1. Now is done the time of teaching,
Ended is the hour we love,
Still the voice of friends beseeching
Us to seek for joys above—
:! Precious Sabbaths! :!
Swiftly, O they swiftly move!
2. Soon our Sabbaths will be ended,
All our Sabbath schools be past,
Like the leaf, to earth descended,
Withered in the autumn blast;
:! Life is passing, :!
We must see the grave at last.
3. Then may heaven be beaming o'er us,
With its sunny glories bright;
And with millions saved before us
May we join in worlds of light,
:! Praising Jesus, :!
Where the Sabbath knows no night.

1. joy? Why not spread thy wings, and fly Straight to yon-der world of joy?

2. joy, Spread thy wings, my soul, and fly Straight to yon-der world of joy.

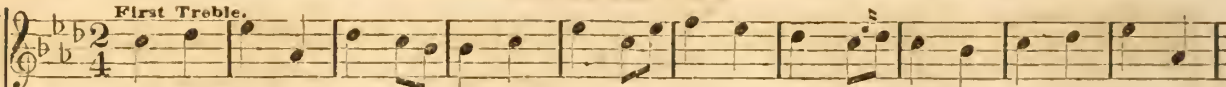
 The small notes are for the second hymn—"Closing of the Sabbath School."

MORNING HYMN.

From NOVELLO'S Collection.

Three or four Voices.

First Treble.



1. Lord, our Shep-herd, Lord most ho - ly, We thy ser-vants bend-ing low-ly, Pay the grate-ful

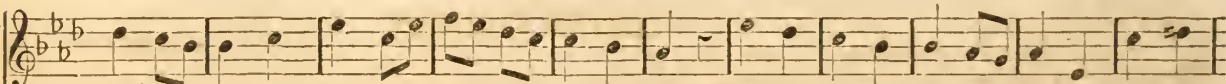
Second and Third Trebles.



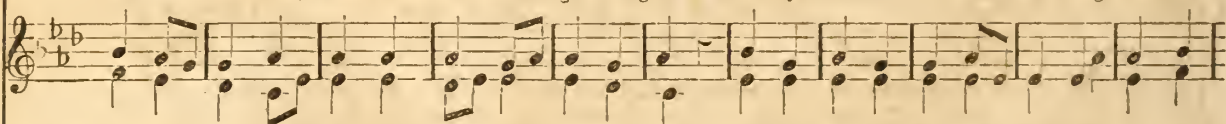
*. This part may be omitted.

2. Forth in plea-sant pas-tures lead us, Lest we wan-der, kind-ly heed us; Now and ev-er

Base.



1. thanks we owe thee, Raised to life and light a - gain. With thy whole cre - a - tion wa - king. In - to



2. deign to feed us With thy bread, th'E - ter - nal Word. Thus thy peace our souls pos - sss - ing. With our



1. joy - ful praises breaking, One u - ni - ted cho - rus mak - ing, Hal - le - lu - jah! A - men.

2. lips thy pow'r con-fes-sing, We for aye will yield thee bless - ing, Hal - le - lu - jah! Praise the Lord.

PILGRIM'S COMFORT.

A. HARDER.

1. Tho' tears be ev-er spring-ing, Faith sees a bless-ed day, When tears are wiped away, And sighs are lost in sing - ing.

2. Tho' joy be long in dawn-ing, Faith knows a day will come, When, resting safe at home, We hail an endless morn-ing.

3. Ye, who have nobly striv-en, Faith sees the bless-ed dawn Of that ce-les-tial morn, The morning light of hea-ven.

Faith sees a blessed day,

EVENING HYMN.

From the German.

Andante.

Two or three Voices.

1. Dark shades of night A - bove, be - low, a - round us ho - ver: O Lord of light, Be

A - - - - bove - - - - us ho - ver:

thy blest wings our co - ver; Be thy ho - ly arm Our shield from harm Till night is

Be thy blest wings - - - - our co - - - - ver,

o - ver, Till night is o - ver, Till night is o - ver.

2. Lo! we bend down
In humble penitence before thee;
For mercies shown
Our grateful hearts adore thee;
For help and grace
In future days
||: Still we implore thee: ||

3. Bless those we love,
This night with us thy throne addressing.
Send from above
The peace beyond expressing.
Through Christ our Lord
Th' Eternal Word,
||: Give us thy blessing: ||

SWEETLY THE SABBATH BELL

PAESIELLO. 203

First Treble.

1. Sweetly the Sab-bath bell Steals on the ear, That in the house of prayer Bids us ap-pear. "Children of God," it seems

Second Treble.

2. Sad-ly the fu-n'ral bell Strikes on the heart, When from their earthly home Kind friends depart. How like a warn-ing voice

Third Treble.

3. Oft as the Sab-bath chimes Sum-mon to pray, May we their ho-ly call Glad-ly o-bey. That when the last sad knell

Base.

1. Soft-ly to say, "Haste to your Fa-ther's house, Hasten to pray, Hasten to your Fa-ther's house, Hasten to pray."

2. Sent from on high—"Like him for whom we toll, Thou too must die, Like him for whom we toll, Thou too must die!"

3. For us shall sound. Ready our Judge to meet We may be found, Rea-dy our Judge to meet We may be found.

204 Words by Mrs. SOUTHEY. THE CHRISTIAN MARINER.—Round.

1

Launch thy bark, mar - i - ner! Christian, God speed thee! Let loose the rud - der - bands,

2

Look to the weath - er - bow! Breakers are round thee! Let fall the plum - met now,

3

Slaeken not sail yet At in - let or isl - and, Straight for the bea - con steer,

Good - an - gels lead thee! Set thy sails wa - ri - ly, Tem - pests will come,

Shal - lows may ground thee! Reef in the fore - sail there! Hold the helm fast!

Straight for the high land! Crowd all sail! cut the foam!

Steer thy course stead-i - ly, Christian, steer home, Christian, steer home, Christian, steer home! *Go to 2.*

So let the ves - sel wear, There swept the blast, There swept the blast, There swept the blast! *Go to 3.*

Christian, cast an - chor now, Heaven is thy home, Heaven is thy home, Heaven is thy home! *Go to 1.*

"SHEPHERD, WHILE THY FLOCK."

Words by H.
Mod. Legato.

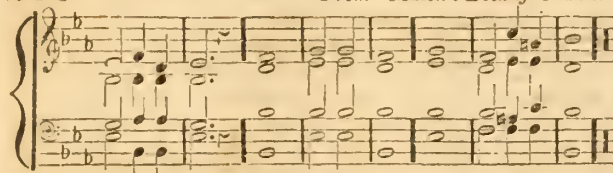
Music by L. MASON.

1. Shep-herd, while thy flock are feed-ing, Take these lambs In thine arms, Now for shel-ter plead-ing. *Cres. m*

2. While the storm of life is lowering, Night and day, Beasts of prey Are lurk-ing and de-vour-ing. *p Cres. m*

3. Shep-herd, eve-ry grace com-bin-ing, Keep these lambs In thine arms, On thy breast re-clin-ing. *p Cres. m*

206 CHANT No. 1. *From "Mason's Book of Chants."*

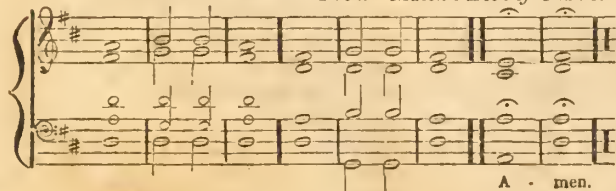


"THY WILL BE DONE."

1. "Thy will be | done!" || In devious way
The hurrying stream of | life may | run; ||
Yet still our grateful hearts shall say, |
"Thy will be | done."
2. "Thy will be | done!" || If o'er us shine
A gladd'ning and a | prosp'rous | sun, ||
This prayer will make it more divine— |
"Thy will be | done."
3. "Thy will be | done!" || Though shrouded o'er
Our | path with | gloom, || one comfort—one
Is ours :—to breathe, while we adore, |
"Thy will be | done."

Bowring.
Close by repeating the first two measures—"Thy will be done."

CHANT No. 2. *From "Mason's Book of Chants."*



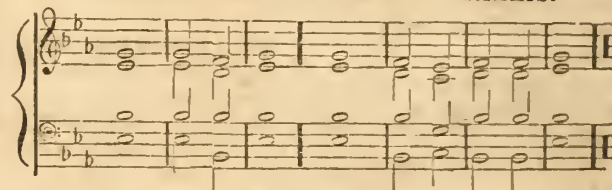
PSALM 23.

A - men.

1. The Lord is my shepherd; I | shall not | want.
2. He maketh me to lie down in green pastures:
He leadeth me beside the | still — | waters.

3. He restoreth my soul; he leadeth me
In the paths of righteousness for his | name's — | sake;
4. Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me;
Thy rod and thy | staff they | comfort me.
5. Thou preparest a table before me
In the presence of mine enemies:
Thou anointest my head with oil;
My | cup . . . runneth | over.
6. Surely goodness and mercy shall follow me
All the days of my life;
And I shall dwell in the house of the | Lord for- | ever.

CHANT No. 3. TALLIS.



THE LORD'S PRAYER.

1. Our Father, who art in heaven, | Hallowed . . . be thy | name;
Thy kingdom come, thy will be done on | earth, . . . as it is in | heav'n.
2. Give us this day our | daily | bread,
And forgive us our trespasses, as we forgive | those that | trespass . .
a- | gainst us;
3. And lead us not into temptation, but de | liver . . . us from | evil;
For thine is the kingdom, and the power, and the glory, for- | ever . .
and | ever, . . A- | men.

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